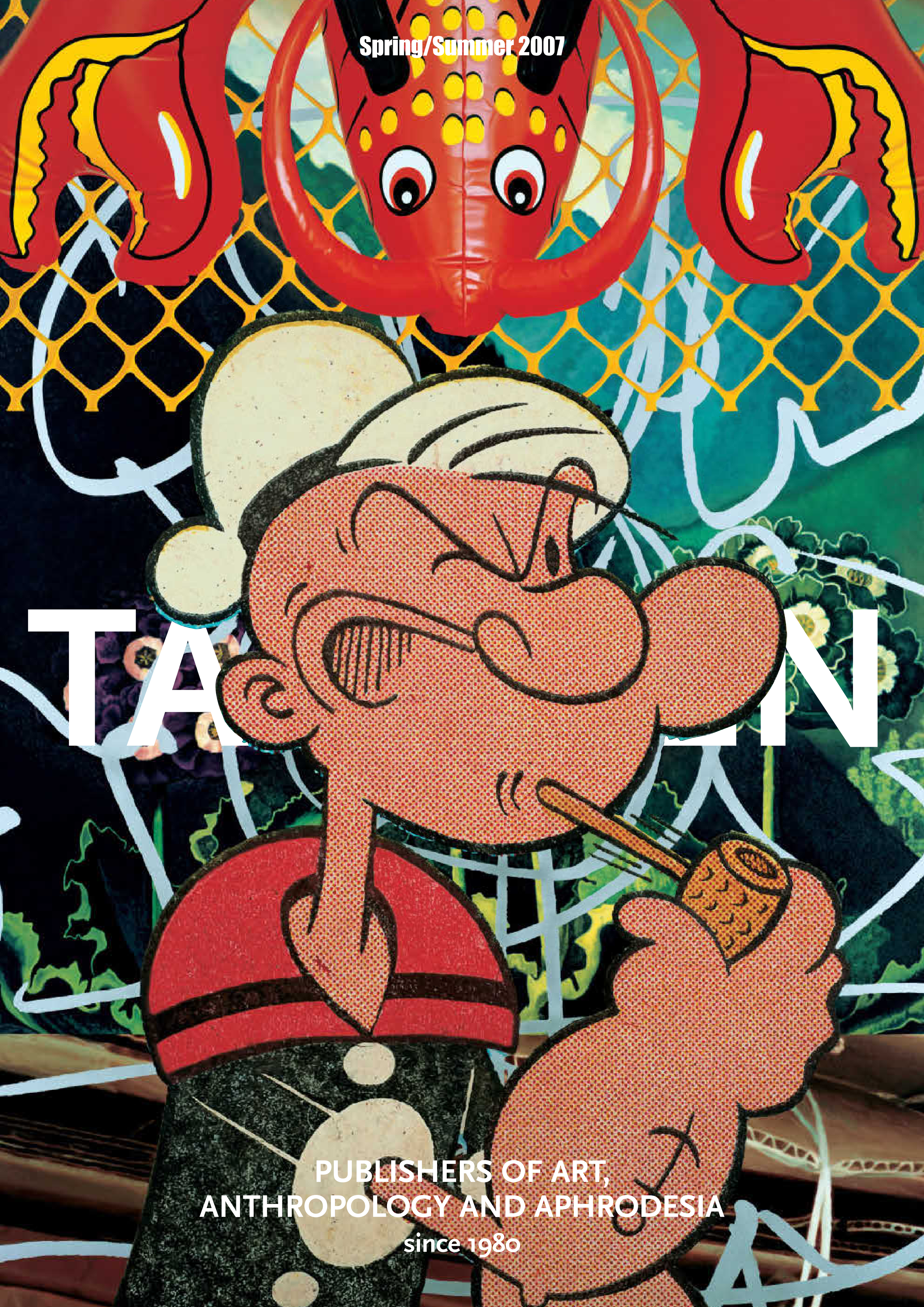
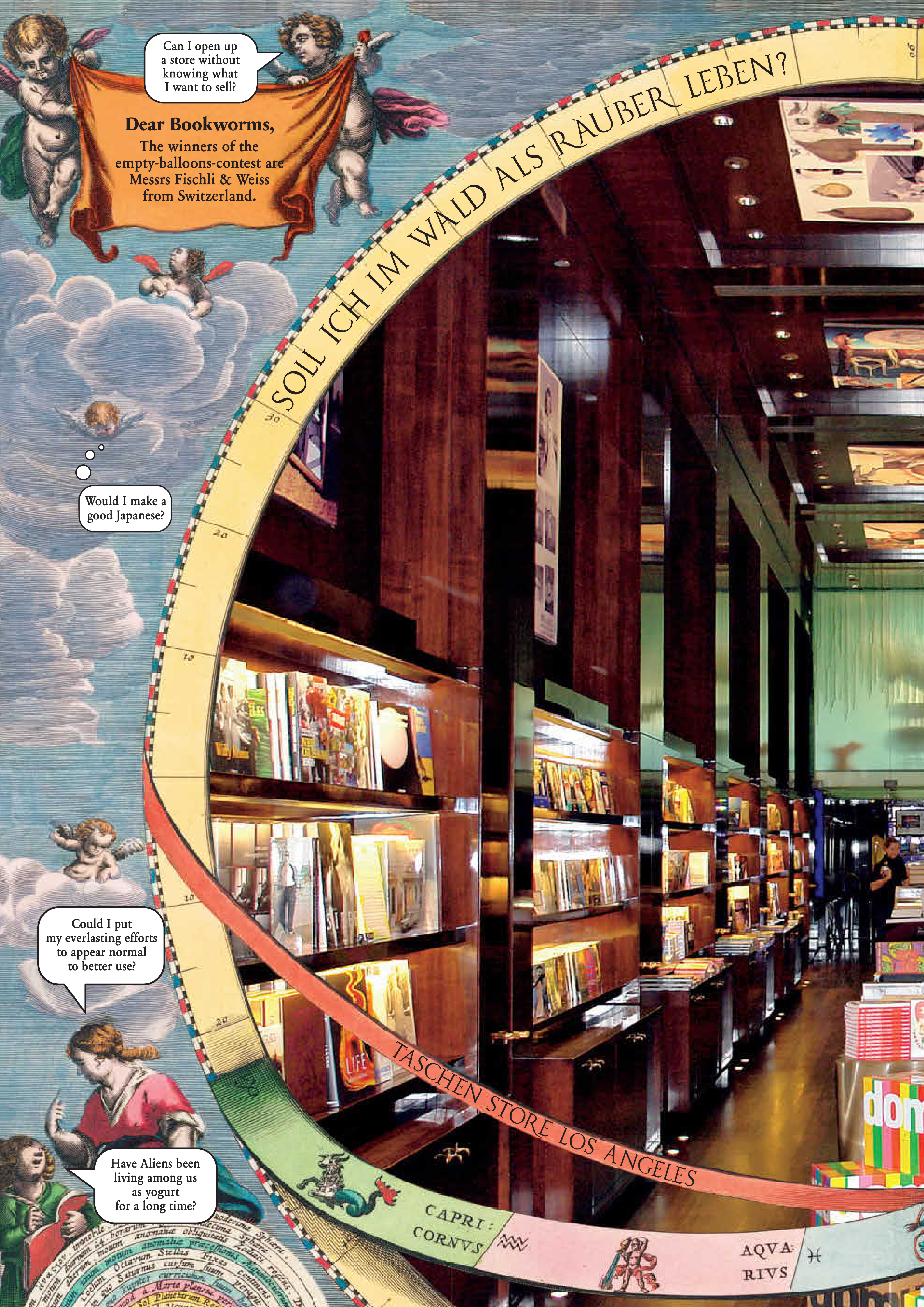
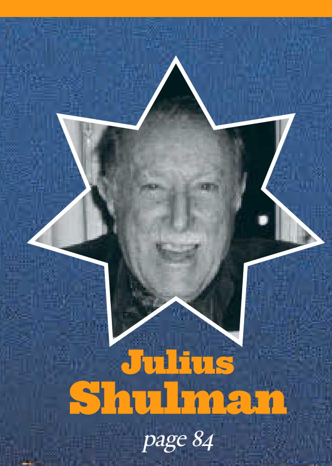

Spring/Summer 2007
PUBLISHERS OF ART,
ANTHROPOLOGY AND APHRODESIA
since 1980


Can I open up a store without knowing what I want to sell?
Dear Bookworms,
The winners of the empty-balloons-contest are Messrs Fischli & Weiss from Switzerland.
Would I make a good Japanese?
Could I put my everlasting efforts to appear normal to better use?
Have Aliens been living among us as yogurt for a long time?
SOLL ICH IM WALD ALS RÄUBER LEBEN?
TASCHEN STORE LOS ANGELES
CAPRI: CORNVS
AQVA: RIVS


Should one be allowed to eat Neanderthaler meat?
The prize, your combined weight in TASCHEN books, is waiting for you at the TASCHEN New York store. Our congratulations to you!
PS: All blurbs are from the Fischli/Weiss book *Will happiness find me? / Findet mich das Glück?* published by Verlag der Buchhandlung Walther König.
Should I go to another city and rent an apartment under a false name?
Is seven a lot?
Should I be taking drugs for scientific reasons?
GEMENI
TAVRVS
ARIES
PISCES
ÆQVINOCTIALIS

TASCHEN

PRESENTS



Julius Shulman

page 84



Jeff Koons

page 14

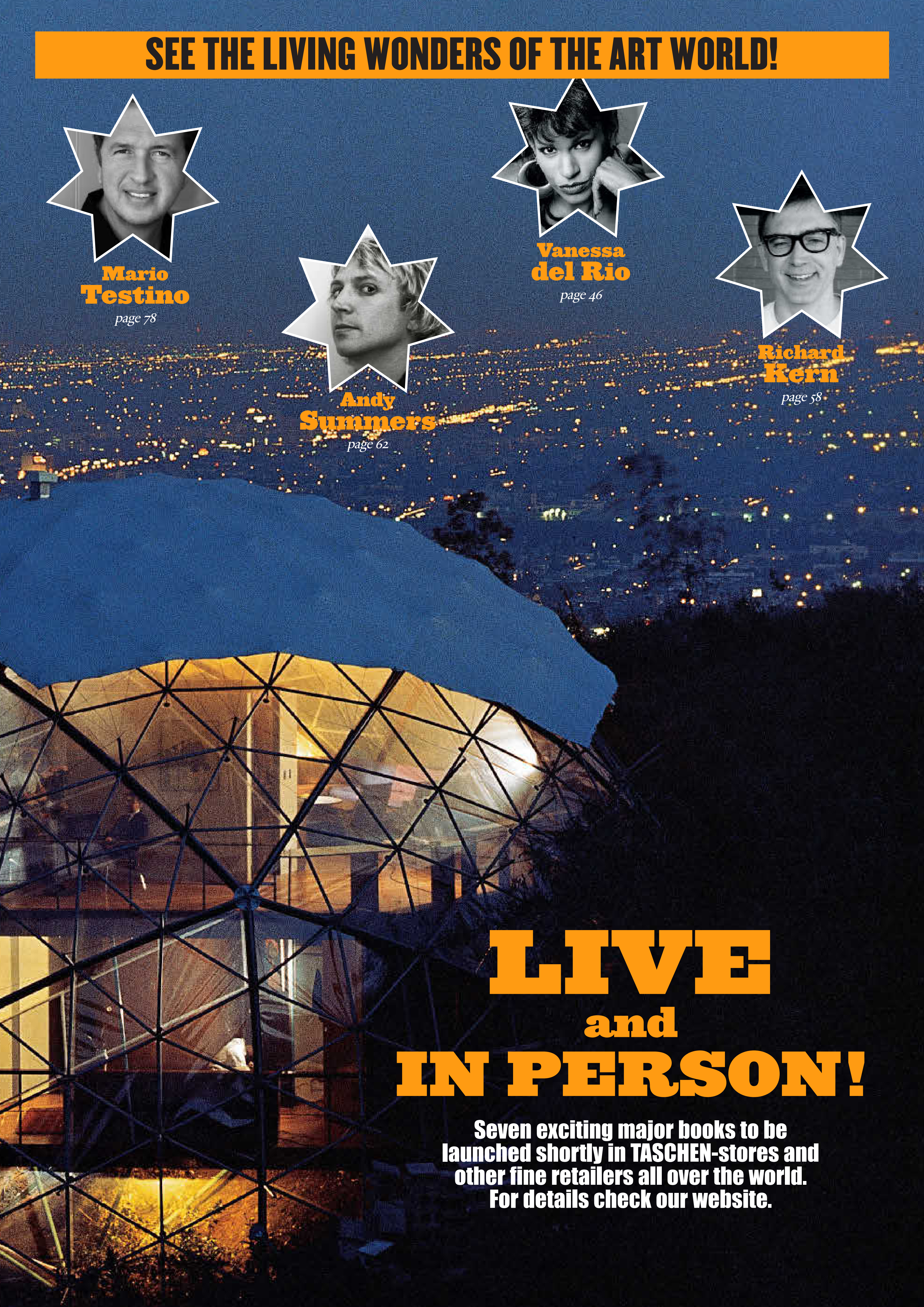


Santiago Calatrava

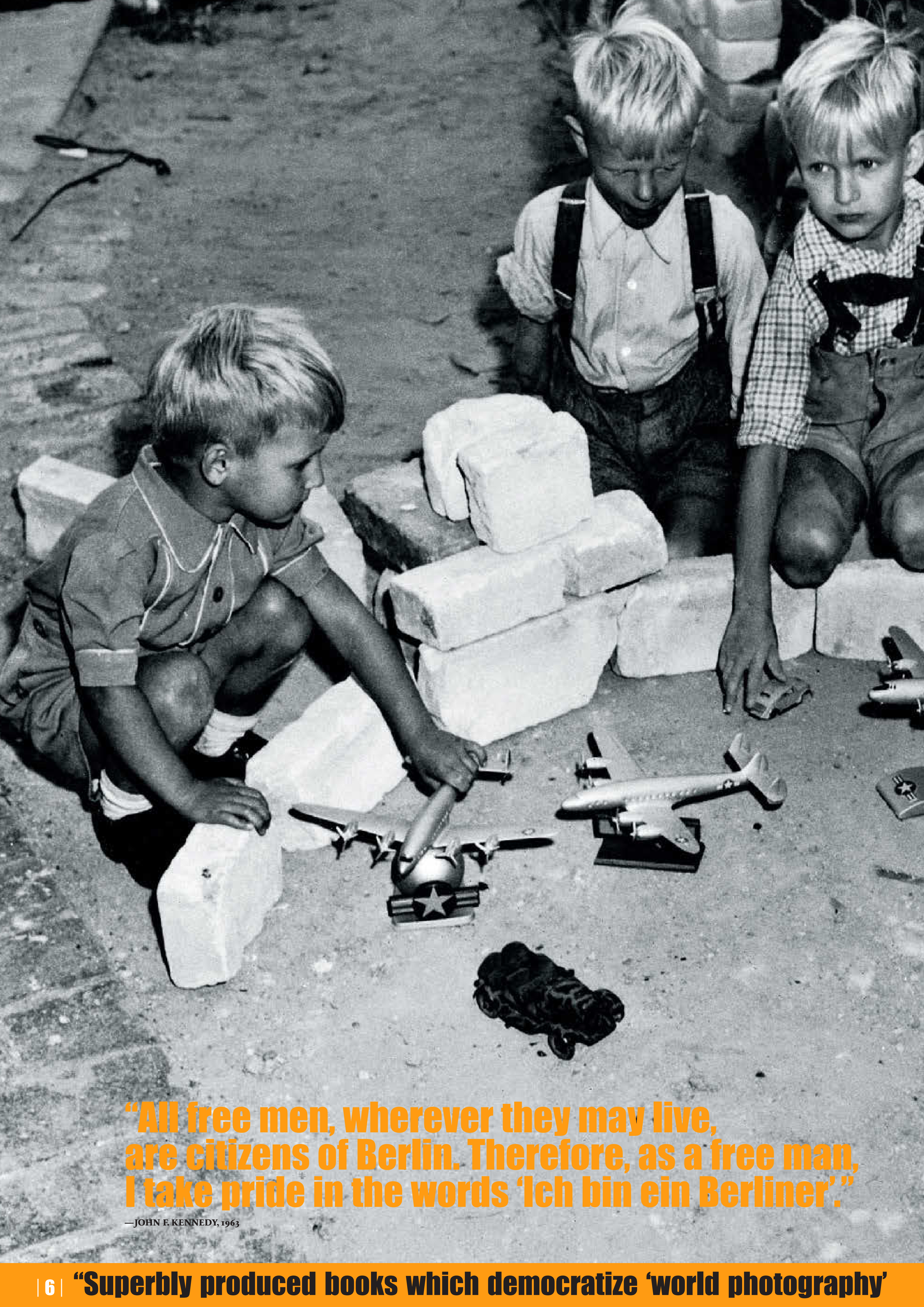
page 30

6 fine young MEN ★★★ AND ★★★ 1 Foxy Lady!

Julius Shulman
Judge Residence, Hollywood, California, 1962



SEE THE LIVING WONDERS OF THE ART WORLD!
Mario Testino
page 78
Andy Summers
page 62
Vanessa del Rio
page 46
Richard Kern
page 58
LIVE and IN PERSON!
Seven exciting major books to be launched shortly in TASCHEN-stores and other fine retailers all over the world. For details check our website.



"All free men, wherever they may live, are citizens of Berlin. Therefore, as a free man, I take pride in the words 'Ich bin ein Berliner'."

—JOHN F. KENNEDY, 1963

 "Superbly produced books which democratize 'world photography'



in a unique way." —PHOTO TECHNIK INTERNATIONAL, *Hamburg*



 “Although today it may be commonplace to travel the world and record what we see, there is

The spirit of Berlin

Portrait of a city from 1860 to the present day

- Including images by Henri Cartier-Bresson, Robert Capa, Chargesheimer, Helmut Newton, Willy Römer, Erich Salomon, Thomas Struth, and Heinrich Zille.
- Quotations from Berliners and Berlin connoisseurs such as Vladimir Nabokov, Alfred Döblin, Herwarth Walden, Marlene Dietrich, Billy Wilder, Max Schmeling, Willy Brandt, Helmut Newton, Simon Rattle, and David Bowie.
- All photos with detailed captions.
- With 280 photographers' biographies.



BERLIN. PORTRAIT OF A CITY

Hans Christian Adam / Hardcover, format: 25 x 34 cm (9.8 x 13.4 in.), 672 pp.

ONLY € 49.99 / $ 59.99
£ 39.99 / ¥ 8.900

***Previous double page**: Alois Bankhardt. Children playing at the air-lift, 1948. The semi-circle of bricks recognisably represents the airport building at Tempelhof. The toy planes, though, may have been provided by the photographer.*
***Opposite**: Elli Marcus. Muguette, transvestite and star of the "Eldorado" variety show in Motzstraße, Schöneberg, c. 1931*













Berlin has survived two world wars, was divided by a wall during the Cold War, and after the fall of the Wall was re-united. The city emerged as a center of European power and culture. From 1860 to the present day, this book presents the story of Berlin in photographs, portraits, maps, and aerial views. With nearly 700 pages of emotional, atmospheric images, from giddy pictures of the Roaring Twenties to devastating images of war to heartwarming postwar photos of a city picking up the pieces—the Reichstag in ruins and later wrapped by Christo and Jeanne-Claude—this is the most comprehensive photographic study on Berlin ever made. More than a tribute to the city and its civic, social, and photographic history, this book especially pays homage to Berlin's inhabitants: full of hope and strength, in their faces is reflected Berlin's undying soul.

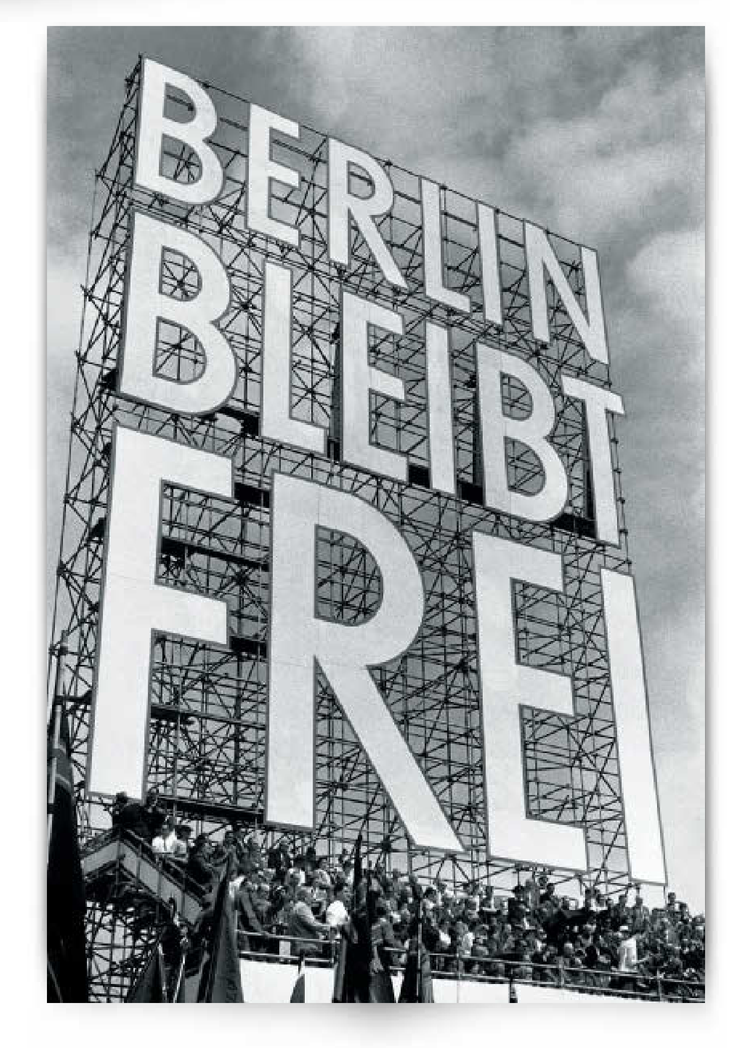
The author: **Hans Christian Adam** studied psychology, art history and communication studies in Göttingen and Vienna. As a specialist in historical pictorial material, he has published numerous articles and books, including titles on travel and war photography. For this book he has researched in public and private collections, viewed tens of thousands of images and also profited from the rich collection of written material in the Berlin State Library. He is also the author of TASCHEN's *Edward Sheriff Curtis: The North American Indian, Karl Blossfeldt,* and *Eugène Atget: Paris.*

nothing commonplace about the photos in this remarkable book." —THE GOOD BOOK GUIDE, *London, on* Travelogues

“It’s impossible to overstate TASCHEN’s devotion to promoting serious

"Berlin was a big city – productive and rich in ideas, rich in organisation – rich in ideals and at the same time practical – a combination never before achieved!"

—MARLENE DIETRICH



Opposite top: *Anonymous. A summer's day on a grass-topped flat roof in Berlin, 1926. Entertainment comes from the valve radio, a novelty then.* ***Opposite bottom:*** *Josef Heinrich Darchinger. The ruins of the Reichstag after the beginning of the renovation work in the summer of 1958. The Reichstag building was badly damaged by fire in 1933 and in the Second World War. The striking dome was blown up in 1954 because of so-called unsafe structural engineering, in order to relieve the rest of the building. Between 1958 and 1971, the building was rebuilt according to plans drawn up by Paul Baumgarten.*
Above: *Anonymous. Still from Guy Hamilton's spy film "Funeral in Berlin," 1966. During the Cold War, Berlin was the playground of secret agents; but the game was in earnest. Agents exposed by the other side were occasionally exchanged on Glienicker Bridge, the city border between Berlin and Potsdam—at times even in coffins. The movie scene was filmed on the Bridge of the Millions in Wedding, however.*
Right: *Erich Lessing. May Day demonstration outside the Reichstag, 1959. The war of the ideologies did not mince words: the words read, "Berlin stays free." A rally was being held at the same time in the eastern part of the city.*

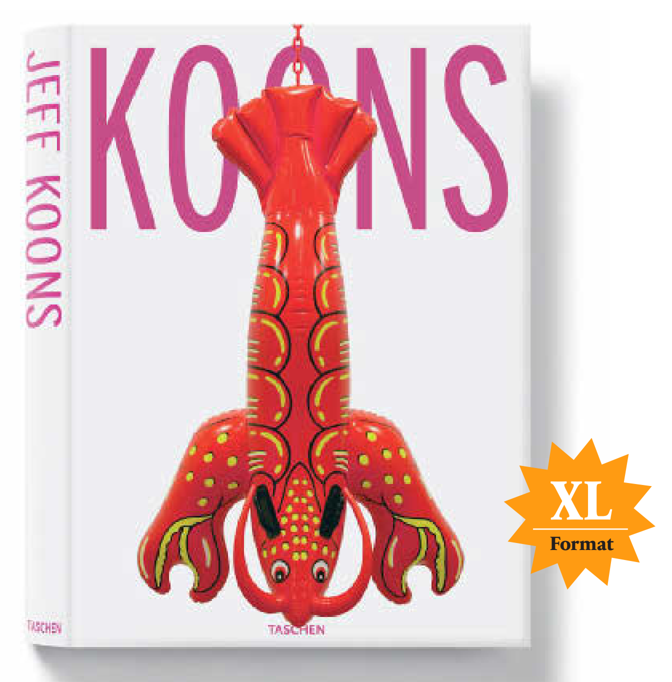
The Post-Pop superstar

An in-depth study of Koons's entire œuvre to date

TASCHEN's NEW XL SERIES

Today's most exciting contemporary artists in XL-format for maximum viewing pleasure

TASCHEN's new XL-series on contemporary artists brings the fine art monograph to a new dimension: each book takes you into the artist's universe for an out-of-body experience that leaves you feeling like you've been to the studio, visited the exhibitions, followed the work from the beginning. Editor and book designer Hans Werner Holzwarth works with the artists in their studios where the art itself is born; together they select the visual material and concentrate on the more personal aspects of the book, specifically choosing writers who can provide unique insights. Analytical essays and exhaustive reference material complement the extensive selection of images, making for tomes that are as definitive as books about living artists can be. The first titles in the series are **Christopher Wool**, **Neo Rauch**, **Albert Oehlen**, **Beatriz Milhazes**, **Glenn Brown**, **Richard Prince**, and **Mike Kelley**.



XL Format

JEFF KOONS

Ed. Hans Werner Holzwarth / Ingrid Sischy / Eckhard Schneider / Katy Siegel / Hardcover in a clamshell, **XL-format**: 33 x 44 cm (13 x 17.3 in.), 600 pp.
Limited to 1,500 numbered copies, each signed by Jeff Koons.

€ 750 / $ 1,000 / £ 600 / ¥ 120.000

COLLECTOR'S EDITION
Limited to a 100 numbered copies, each signed by Jeff Koons and accompanied by an artwork. Specifications and price not yet available.









From kinky to kitsch to conceptual, Jeff Koons' art is anything but conformist. Since he stirred up the art world establishment in the 1980s with his unapologetic basketball sculptures and stainless steel toy blow-ups, Koons has been known as somewhat of a bad boy—a reputation he confirmed in the early 1990s via works depicting him having sex with then-wife Cicciolina, the Italian porn star-cum-politician. But at the same time he charmed the art world with *Puppy*, a 40-foot tall floral terrier that now resides at the Guggenheim Museum in Bilbao, Spain. Koons' exploitation of the banal, in the aggrandizement and/or embodiment of kitsch and pop imagery, has become his trademark; detractors may delight in their naysaying, but Koons' work commands millions at auction and his position at the forefront of contemporary art is indisputable. This exhaustive monograph begins with a biographical essay by *Interview* magazine editor-in-chief Ingrid Sischy who tells the personal story of a dedicated artist unwilling to compromise his work even in torrid times. An essay by Eckhard Schneider sees Koons from a European perspective. Arranged in chronological chapters by work groups, the main body of the book features art historian and critic Katy Siegel's detailed analyses alongside hundreds of large-format images, tracing Koons' career from 1979 to today. Fans of Jeff Koons' work will find in this publication not only a sumptuous book-object, but also the most comprehensive study of the artist's work ever published.

The editor: Book designer and editor **Hans Werner Holzwarth** studied photography and communication design, then co-led his own company for corporate design. Holzwarth has collaborated with Larry Clark, Robert Frank, Nan Goldin, Boris Mikhailov, Issey Miyake, Albert Oehlen, Richard Prince, Ed Ruscha, Kiki Smith, Juergen Teller, Jeff Wall, John Waters, Christopher Wool, and many others. For TASCHEN he also designed the books *Taschen Collection* and *Martin Kippenberger*.

The authors: **Katy Siegel** is an assistant professor of art history and criticism at Hunter College-CUNY, and a contributing editor to *Artforum*. The co-author with Paul Mattick of *Art Works: Money* (Thames & Hudson, 2004), she has written extensively about modern and contemporary art including, most recently, catalogue essays on Richard Tuttle, Takashi Murakami, and Dana Schutz.

Ingrid Sischy is the editor-in-chief of *Interview* magazine, a position she has held since December 1989. Since 1997 Sischy has also been a contributing editor to *Vanity Fair*, and has written profiles of artists such as Francesco Clemente, Keith Haring, David Hockney, Jeff Koons, James Rosenquist, actress Nicole Kidman, and performer Madonna. Prior to joining *Interview*, Sischy was the Editor in Chief of *Artforum* from 1979 to 1988, at which point she joined *The New Yorker* magazine as a staff writer and as the magazine's photography critic; later she also became the magazine's fashion critic.
Eckhard Schneider was head of the Nordhorn Municipal Gallery from 1976–1989. From 1990–2000 he was the business manager and artistic director of the Kunstverein Hannover. In addition, he was active as advisor, designer and curator, amongst others for Expo 2000. Since October 2000 he has been Director of the Kunsthaus Bregenz.

Opposite: Moon *(Light Blue Silver), 1995–2000, from the series* Celebration. *High chromium stainless steel with transparent color coating, 330.2 x 330.2 x 101.6 cm (130 x 130 x 40 in.).*

 "TASCHEN has turned the publishing world on its head by producing books that are



provocative, gutsy and gorgeous." —SOUTH CHINA MORNING POST, *Hong Kong*



 “Art, architecture, design, fashion, photography, cinema—the appetite of

Jeff Koons' World

By Ingrid Sischy

In 1992 Koons was at the height of his celebrity—or rather, his notoriety. Following the controversial Made in Heaven *exhibitions, he had enjoyed a tremendous success with* Puppy *in Arolsen. Major U.S. and European retrospectives toured from 1992 through 1993, and were greeted with passionate criticism as well as acclaim. When his divorce from Ilona Staller turned into an extremely unpleasant and public custody battle, reaching its height (or nadir) when Staller abducted their son Ludwig, mainstream newspapers as well as the art magazines followed all of the developments. Koons had become one of the few contemporary artists to break into general public consciousness. But despite all the attention, at this very moment Koons vanished from sight as an artist for several years.*

Of course, Koons hadn't stopped working; he was planning what would become his most ambitious series ever, in terms of logistics and the scale of production . . .



The almost decade-long tale of actually completing some of the *Celebration* pieces is now legendary. Obstacles included the impossibility of producing the stainless-steel sculptures the way Koons believed they needed to be done. Wobbles kept creeping in and the color was not perfect. That led to more trials and higher costs, and the cycle continued. The paintings fared better at first, but eventually overall problems held up their completion, too. To cut to the main themes: He didn't have the right manufacturers, and apart from a few committed collectors, he didn't have the patronage or money behind him necessary to simultaneously solve technical issues and produce enough work so he could get out of the hole. (He'd left Sonnabend Gallery by then.) It got hairy. Some of the work had been presold by dealers for way less than it was costing him, and the heat was on to finish it. "I could have made 30 dirt balls and delivered 30 dirt balls," says Koons ruefully. Of course, he didn't compromise the work. He held his ground about the non-negotiable importance of getting the sculptures right, and he continued to insist that the paintings live up to his, and the viewers', expectations. It was only a matter of time that the whole enterprise went kaput. No one explains it better than Koons. He says: "It's a tough period to talk about. I had my divorce custody going on. I was terrified of my son's position. I felt like a dog chasing his tail, dealing with the injustice we were receiving. It was very hard to go through. It went on for years. Between the lawyers' fees, the costs of fighting the Italian courts, and the problems with *Celebration,* I went completely broke. I needed to let everybody go. I had to liquidate my holdings. I was very, very depressed. I developed a reputation for being a perfectionist, for letting things linger, and for not delivering the works. But I was a realist."

I noticed that Koons would go over and over what had gone wrong with Celebration

And he knew that the first round of *Celebration* was over. By 1996 work on it had basically stopped. Koons was so overextended that he had to walk from the Upper East Side down to his studio in SoHo. Still, he went in every day, and he never threw in the towel. I dropped by occasionally during those difficult years. The unfinished *Celebration* paintings and sculptures that hung around were a reminder of earlier flush times. In the past, there had been about 70 assistants in the SoHo studio, which had the buzz of some kind of giant playroom-cum-art factory. Now there was mostly just Koons and Gary McCraw, his studio manager. There was always a new idea to talk about, or a new model for a new work to

Opposite: Hanging Heart (Red / Gold), *1995–2004, from the series* Celebration, *shown at Palazzo Grassi, Venice 2006. High chromium stainless steel with transparent color coating, 269.2 x 216 x 101.6 cm (106 x 85 x 40 in.). Photo: Santi Caleca.* ***Above:*** *Jeff Koons in front of* Popeye *at his Chelsea studio, New York 2003. Photo: Catarina Åström.*

"I think we live in a great time. It's about gesture; the medium is not the message, the message is in the gesture." —JEFF KOONS



look at, but I also noticed that Koons would go over and over what had gone wrong with *Celebration,* as if he was replaying it all until he could find the solution for how to make it finally work. Eventually that's exactly what occurred.

What is the opposite of difficult problems? Why, *Easyfun*, of course

Koons solved the technical challenges with a new manufacturer, and with some powerful collectors and dealers behind him he finally got himself the financial backing that was required for the series to see the light of day, which is what's been happening over the last few years, bit by bit. But before that could go on Koons had to resuscitate his career. He did it with true Koonsian pop flair. What is the opposite of difficult problems? Why, *Easyfun,* of course.
There was something touching about the fact that the 1999 *Easyfun* collage-like paintings and animal-shaped mirror wall sculptures which helped put Koons' life back on track were produced for a show at Sonnabend, his old stomping ground, after the artist had gone back into the gallery's embrace. Such faith showed how important the relationship had been to both the gallery and Koons. Suspense was high in the days leading up to the show. Because the delays on *Celebration* had been so public, skeptics doubted the exhibition would be ready. But then, they didn't know who they were dealing with. I popped by during the marathon work sessions that took place before the opening and, hearing about him painting the chocolate chips in *Hair* himself, one could feel his determination to get out of his bind. There was also a visceral sense of liberation in the air, in the buoyant paintings and the strategically simple sculptures. McCraw pitched in as helper No. 1. When people telephoned the studio to inquire about business matters, they'd be told "Gary can't take any phone calls today." Sure it was a bit of a cliffhanger before the work was finally delivered for the exhibition, but that's show business—especially if one's talking Jeff Koons. "It's always tight," he explains. "I'm always pushing. I always feel a sense of failure whenever I finish anything, because I always want to take it as far as I can." And he does. It's the extra amount that he gives that makes the work so great.

Easyfun-Ethereal, which takes collage, pop, and surrealism on quite an adventure in Koonsian eroticism

Often Koons has explained his concern with surface as being about not wanting to let the viewer down. He says he does not want them to lose faith in art. But the person who really believes in art is Koons himself. When the *Easyfun* exhibition opened, I remember thinking that it was striking how much Koons cared that other artists showed up to see it. It wasn't because he wanted to lord his achievements over them. No, it was something much more primal—as if, in addition to his own immediate family, he needed the presence of an extended family that

 "Congratulations! Your books are always of the highest level of quality.

was big and reassuring. Family—nuclear and otherwise—which has always mattered to Koons, took on renewed importance around this time. It's when he began his new family with Justine Koons, which now includes Sean, age 5, Kurt, age 3, and Blake, age nearly 1. (In addition to Ludwig, Koons has another child, his daughter Shannon, who was born in the early 1970s.) And the first years of the new century have also been a period in which his interest in, and affection for, artists and the art world in general has only gotten stronger. One sees this as a through line in the art that he has made in the 21st century so far. One also witnesses a body of work that could not have happened without the constant advances in computers—yet the work is not at all technocratic. After *Easyfun* he went to town with *Easyfun-Ethereal*, which takes collage, pop, and surrealism on quite an adventure in Koonsian eroticism. The series of works, which combines found imagery with personal iconography, is rich in references to art history. Take *Blue Poles*, which features a snapshot of Ludwig taken by Justine at an amusement park and references Jackson Pollock's famous work. At the top of Koons' painting there are stacks of pancakes covered in syrupy abandon. "It's like Jackson Pollock's bourbon flowing," says Koons.

The *Hulk* is not exactly a retiring type, but a symbol of pure testosterone, a gesture of power

It was perhaps inevitable that he would focus on painting when he first reemerged from the *Celebration* gridlock. He is frank about the reasons. He says: "In rebuilding confidence with everybody I worked on paintings a lot because basically there's a low overhead. It doesn't have the same economic magnitude as sculpture. As I regained my basic support, then of course I started to work a lot with sculpture, too." With the *Popeye* series he also returned to the readymade again—this time choosing objects which resonate with a sense of interior life. Duchamp, Magritte, Dalí, Warhol, Lichtenstein, and another of Koons' favorite artists, H.C. Westermann, get many tips of the hat from Koons in this dynamic explosion of works. While we were looking at it all, and talking about it for this book, I asked him flat out why he refers so much to other artists. His answer: "It gives me a sense of community. Art about art is really about community. It's a dialogue about people accepting their own community and interacting with their own community. That's what is important. Not art history, but the artists for their own humanity, their own being as a people has relevance."

What Koons is saying sounds obvious, but it is also revelatory. Many people see the art world as a place of hucksters and shams. It can be that, but more often it is something else—an environment where a journey, like the one that Koons has been on, can happen. "I love going to the studio everyday. I put on my sneakers and my jeans and I really have a perfect life, just going there and being able to do this activity," says Koons. His gratitude is evident, but it doesn't mean that he is self-satisfied and complacent now that he is such a successful artist and now that the earlier tribulations have faded into the past. On the contrary. Perhaps the *Hulk* paintings and sculptures that he has been working on and thinking about lately explain it best: the Hulk is not exactly a retiring type, but a symbol of pure testosterone, a gesture of power. It brings out an important ingredient in Koons' work, one that hasn't really been considered. "Within my work there is an underlying violence," he says. "It's a violence of gesture and of wanting to expand. The violence isn't directed against the viewer. It's directed outward." As if to say c'mon everyone. Let's fix this mess. And then let's celebrate the end of all this madness with inflatable flowers, bunnies, Jim Beam trains, balloon dogs, tulips, party hats, and puppies. Welcome to Jeff Koons' world. It's a nice place to visit.

—Excerpt from the essay by Ingrid Sischy

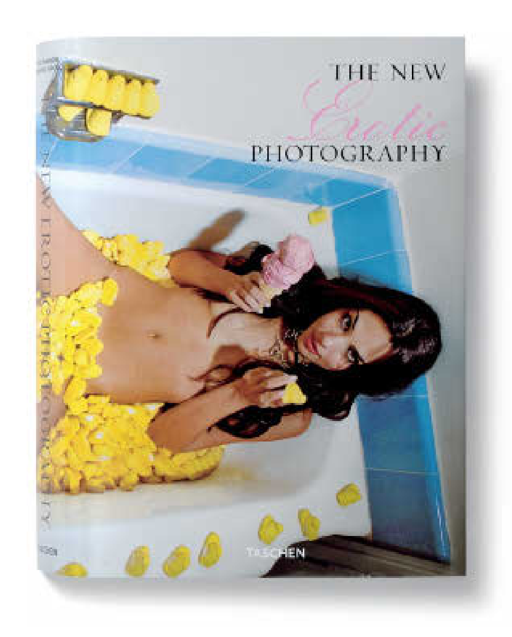


Opposite: Hulk (Jungle), *2005. Oil on canvas, 259.1 x 350.5 cm (102 x 138 in.).* ***Above:*** Pot Rack, *2000, from the series* Easyfun. *Oil on canvas, 274.3 x 200.6 cm (108 x 79 in.).*

"Childhood's important, and it's when I first came into contact with art. One of the greatest pleasures I remember is looking at a cereal box. It's a kind of sexual experience at that age, because of the milk."

—JEFF KOONS

The most provocative modern image makers



Photographers featured:

Robert Adler
Markus Amon
Guido Argentini
Alethea Austin
Marc Baptiste
Daniel Bauer
Bruno Bisang
Lisa Boyle
Derek Caballero
Bob Carlos Clarke
Didier Carre
BT Charles
John Chilton
Robert Chouraqui
Jean Van Cleemput
Barney Cokeliss
Bob Coulter
Cristian Crisbasan
Yuri Dojc
Susan Egan
Andrew Einhorn
Alla Esipovich
Ivana Ford
Ed Fox
Peter Franck
Jody Frost
Perry Gallagher
Ralph Gibson
Steve Diet Goedde
Peter Gorman
Ludovic Goubet
James Graham
China Hamilton
Naomi Harris
Aaron Hawks
Petter Hegre
Mark Helfrich
Noritoshi Hirakawa
Mike James
Jive
Thomas Karsten
Richard Kern
Christine Kessler
Chas Ray Krider
Eric Kroll
Vlastimil Kula
Dennis Letbetter
Stefano Levi
Hervé Lewis
Kenn Lichtenwalter
Florian Lohmann
Ben Marcato
Olaf Martens
Natacha Merritt
Maki Miyashita
Craig Morey
Ken-ichi Murata
Dave Naz
Beatrice Neumann
Sakiko Nomura
David Perry
George Pitts
Collin Rae
Nicola Ranaldi
Terry Richardson
Markus Richter
Giovanni Sambuelli
Will Santillo
Jan Saudek
Joan Sinclair
Tony Stamolis
Julie Strain-Eastman
Missy Suicide
Brian Sullivan
Jeremy Thompson
Rebecca Tillett
Larry Utley
Mariano Vargas
Yasuji Watanabe
Ben Westwood
Michael White
Chip Willis



The actual book is completely smiley-free!

THE NEW EROTIC PHOTOGRAPHY

Eds. Dian Hanson, Eric Kroll / Hardcover, format: 19.6 x 27.3 cm (7.7 x 10.7 in.), 608 pp.

ONLY € 39.99 / $ 49.99
£ 29.99 / ¥ 6.900

Opposite: *You and the Night and the Day and the Music; Yasuji Watanabe*





Imagine walking into a room filled with the world's finest contemporary erotic photographers, each with a portfolio of his or her best work. As you browse the photographs they discuss inspiration, censorship, how to find models, and how to make a living capturing beautiful women on film and in pixels.
The New Erotic Photography is the room, and 82 photographers from 14 countries are the hosts of this intimate gathering. In this 608 page volume you will meet Ralph Gibson, Jan Saudek, Terry Richardson, Natacha Merritt, Petter Hegre, Richard Kern, Bob Carlos Clarke, Thomas Karsten and the many fresh new talents currently redefining eroticism. Playful, provocative and exuberantly sexy, these aren't your granddad's art nudes; this is *The New Erotic Photography*.

The editors: **Dian Hanson** began her publishing career at *Puritan* magazine in 1976 and went on to edit a variety of adult titles, like *Partner*, *Oui*, *Hooker*, *Juggs* and *Leg Show* magazines. Most recently, she authored TASCHEN's *The History of Girly Magazines*, *Tom Poulton: The Secret Art of an English Gentleman* and *The Big Book of Breasts*.
Eric Kroll has worked as a photojournalist for the *New York Times*, *Der Spiegel* and *Vogue*, but is best known for his fetish photography appearing in magazines such as *Leg Show* and *High Heeled Women*, and for his TASCHEN monographs *Fetish Girls* and *Beauty Parade*. As a TASCHEN editor, he most recently edited *The Wonderful World of Bill Ward*.

 "Culling images that are contemporary, compelling and genuinely



pulse-quickening.” —PLAYBOY, *New York, on* The New Erotic Photography

Shedding some light

By Dian Hanson



This debate about what distinguishes artistic nudity from base pornography is as old as the first nude photograph, meaning nearly as old as photography itself. To the puritan all nudes are filth; to the libertine all are defensible. Most people fall somewhere in between, but there is so much in between that there's seldom agreement. We asked every photographer included in this book to draw the line between erotica and pornography, and few lines were in the same place. We also asked if a photo could, or should, be called erotic if it doesn't arouse lust. Here there was more consensus. Nearly all said that lust is unimportant because erotic photography is about beauty, or sensuality or psychological stimulation, and that arousing the viewer was just an occasional unplanned side effect. Curious, since the definition of erotic is "of or pertaining to the sexual passion" (The Oxford Universal Dictionary), or "arousing, or designed to arouse, feelings of sexual desire" (Microsoft Word Dictionary).

Eros was, after all, not just the God of love

Would the photographers be so at odds with the dictionaries if crass, uninspired sexual imagery were less culturally ubiquitous? Of course they want to distinguish themselves from the glut of generic porn, but if the point of separation is the viewer's zipper the genre becomes a contradiction in terms. It's this discomfort with the wood factor that has made erotic sound snobbish and outdated to many ears.

Several photographers interviewed for this book said they disliked the word and didn't want it associated with their work. Who can blame them when porn is chic and erotic photography sounds like the art books in the back of grandpa's closet? So how does erotic photography maintain its dignity while staying true to its sexual roots? Perhaps by embracing its potential to be more arousing than pornography.

Eros was, after all, not just the God of love, but of sexual love, the most sublime form. Passionate love is such a dizzying, transcendent union of heart, mind, body and soul that erotic photographers should be over-supplied with inspiration and, by extension, fans. Pornography's supposed appeal of sex reduced to its physical mechanics, divorced from emotional commitment, seems faint by comparison. I say "supposed," however, because my years editing a variety of porn magazines taught me that men do weave fantasies of love around models in even the crudest pornography. I've read hundreds of tender, heartfelt letters sent to women known only to the writers from their photographs in *Hefty Mamas* or *Black Tail*, enough to convince me that the male ability to separate sex and love is way overrated. If anything, men are particularly vulnerable to falling for women who fulfill their sexual fantasies. Consider how often you hear of a man leaving his wife for a new woman because she makes more money. So if men can fall in love with hardened porn models, you'd think the fresh-faced amateurs often found in erotic photography would reduce them to jelly. And they do, when the women are allowed to show those faces.

This a book of faces as much as figures

Why do so many photographers think the way to invest a nude with artistic integrity is to cut her head off? Oh, they'll tell you they love and respect women and find pornography hateful and degrading, but I can't be the only one who sees a headless woman as more of an object than a complete woman with her legs spread. Some photographers even describe their work as "bodyscapes," because they've made the poor models look like boulders or sand dunes instead of human beings. I've heard the explanations that these headless bodies maintain mystery or modesty, but I still feel cheated.

This is why you'll find this a book of faces as much as figures. Benedikt Taschen, Eric Kroll and I agree about the importance of the face in sexual attraction, so we sought out photographers who share our vision to make what we consider the ultimate collection of contemporary erotic photography. I hope we've succeeded in making a book you can enjoy with your mind, and your body. Perhaps you will discover a few photos in here that haunt your imagination and draw you back time after time until the book automatically falls open to those special pages. I hope you construct elaborate fantasies about the women in those photos and feel that if you two ever met the chemistry would be instant, mutual and all consuming. I hope that you'll even feel tempted to write a few love letters. Then I'll know that we, and all the photographers who made this big, beautiful book, have done our part to dispel the myth that all it takes to raise Eros is the right light.

The process

By Eric Kroll

For 10 years Dian Hanson was my photography editor at *Leg Show,* until she left to join TASCHEN. For more than three months we co-edited *The New Erotic Photography*. It's a different relationship. There is a special power dynamic to *co-editing* that constantly shifts. Dian is decisive and quick. She summarizes and categorizes (brilliantly). I come from being a photographer and a collector/dealer, then becoming a book editor. For me every decision is instinctive and open for discussion. I like to rewrite and sometimes leave things unsaid. I keep finding questions to ask. She wants it to fit form and I want anarchy in print. I love the irrational.

I said Dian and I are *co-editing* this book but that is a misnomer since everything passes in front of the eyes of Benedikt Taschen. He is the publisher. He sets the ground rules. He won't publish anything he doesn't like. It is really his book and Dian and I simply set the table.

The routine was Dian and I would be sent out looking for photographers like the US Cavalry would send Indian scouts looking for water. If we found someone on the Internet, at a gallery, in a book or recommended by another photographer, she and I would share jpegs of the photographer's work. The ground rules were: nothing explicit. No overt sex act. No model looking too young, like less than 18. No heavy bondage. No hard dicks and none where the male is more than a prop for the woman. No women with penises. The work had to have a distinctive quality or style. No regular "girlie" photos one might find in the better adult newsstand magazines.

After Dian and I had found the work of over 100 photographers, the editing began. Benedikt began to look through the work, making faces like Fernandel, the great French actor/comedian. He'd twist his lips and raise his eyebrows and say, "Why not?" and put it in the "keep" pile or toss it in the "rejects" pile. He is brilliant to watch. He makes few mistakes, though I often can't follow his logic.

Guilt

Once, at a small bookstore in Arles, France, the bookseller, who knew my books, offered to show me a book he thought I'd like. *1929* (Editions Allia, 1993) has poetry by Aragon and explicit photographs by Man Ray. A blowjob photograph, a close-up of a penis entering a vagina, another that looks like anal sex. I felt elated. If Man Ray, the greatest photographer/artist of the 20th Century can make explicit photographs, so can I.

Free porn on the internet

After 17 years of marriage and several extended romances I am again a bachelor, but now I collect images off the web, late at night (new porn is generated after midnight on the Internet). Most of what is on free porn sites is standard fare but occasionally an image has extraordinary power. One photograph comes to mind that, although intended as porn, doesn't trigger lustful thoughts but is art. The body positions, the human pretzel effect, the disassociated vagina, the three penises, the woman's expression! This photo is so fantastic in its physical complexity. I think of how difficult it would be to duplicate this decisive moment. The use of space, the four sets of feet going in all directions, the documentary feeling it has, makes it art. There is art to be found late at night but you have to appreciate and champion the absurd.

Art and photography

It is interesting to me and a bit unfair that artists like Picasso, Schiele or Grosz can sketch or paint explicit sex acts and the work is labeled *illicit* and if the same subject is handled in a photograph it will be labeled *pornography.* One is exploration, the other is considered exploitation.

What's on the wall. What's in the book

Photographer Aaron Hawks and I have spent many nights listening to jazz and discussing why and what we do. We agreed that photographs seen in a book or on a wall are really portraits, not of the model, but of the photographer. How can we be accused of objectifying a woman when it is really the photographer on the wall? One of the things we are telling the world is we can attract beautiful women. To most people it isn't an issue. I was always too insecure to go alone to a party. I had to have a gorgeous woman on my arm. I am learning to let go of that but …

Without film

I've met every woman I've been involved with for the past 44 years by way of photography. "Hello, I'd like to take your photograph." I met my wife of 17 years in my friend David's studio when he was doing "test" shots of her. I got involved for seven years with Gwen, who started out as my model, then muse, then obsession. Later, there was Mississippi Sarah and Ximena from Madrid.

Is photography an excuse or a profession? I wonder who we'd be without a camera. The great Japanese photographer Nobuyoshi Araki said in his recent book, *Self, Life, Death* published in 2005, "Between a man and a woman is a camera."

In conclusion

The photographs in this book are all portraits of the photographers. They are all very personal. The images can act as sparks to one's imagination. Which pages turn you on? Is it the one where she is smoking or is it the shape of her ass in the light or the attitude in her eyes that you are responding to? Which photographs trigger an early childhood memory? Who does she remind you of?

I remember, years ago, attending a lecture given by Helmut Newton. It was held in downtown New York City and the audience was hip and they loved him. He spoke about having his heart attack and how, while in recovery, he realized that he would shoot only that which he loved. He would shoot only from the heart he almost lost. At the end of the evening there was a question and answer period and the last question came from a tall, young and beautiful woman who stood up and asked: "Mr. Newton, do you have a date for dinner tonight?"

Opposite: *Untitled; Marc Baptiste* ***Below:*** *Wife-Swapping Club, Chiba. "In Japan, One is Never Far from a Camera"; Joan Sinclair*



JEAN RENOIR

Le maître du cinéma

The founding father of French film art



Jean Renoir. © Photofest, New York



JEAN RENOIR

Christopher Faulkner / Ed. Paul Duncan / Hardcover, format: 23.1 x 28.9 cm (9.1 x 11.4 in.), 192 pp.

ONLY € 19.99 / $ 24.99
£ 16.99 / ¥ 3.900

Opposite: *Still from* The River *(1951)*













Jean Renoir (1894–1979) was, like his father Pierre-Auguste, a virtuoso in his field. From early films such as *La Fille de l'Eau* and *La Chienne* through later masterpieces like *Rules of the Game* and *The Grand Illusion* (widely considered to be two of the greatest films ever made), Renoir forged a reputation as France's most important filmmaker. Highly prolific (he directed over 40 films), Renoir worked in a multitude of genres, though social realism was his most powerful mode of expression.

The author: **Christopher Faulkner** is professor of film studies and director of the Institute for Comparative Studies in Literature, Art and Culture at Carleton University, Ottawa, Canada. He is the author of *The Social Cinema of Jean Renoir* and, with Olivier Curchod, of *La Règle du jeu: scénario original de Jean Renoir*, as well as numerous articles on Renoir and on French cinema.

The editor: **Paul Duncan** has seen lots of films and read lots of comics and books. He wanted to share his enthusiasm for these subjects so he published magazines about comics *(Ark)* and crime fiction *(Crime Time)* before launching a series of small film guides *(Pocket Essentials)*. He edits film books for TASCHEN and wrote *Alfred Hitchcock* and *Stanley Kubrick* in the Film series.

 "This image-rich volume makes for a welcome addition to TASCHEN's



typically excellent director series." —EMPIRE MAGAZINE, *Sydney*

The birth of cinema

From the invention of the moving picture to the first sound movies



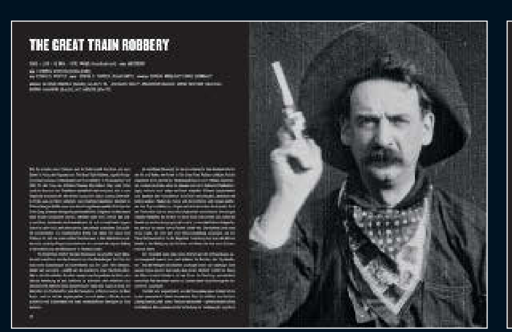
“The selected films are spot on, providing an exceptional overview. Visually, TASCHEN maintains its impeccable standards with a gorgeous array of stills.”

—EMPIRE, *London*, on Movies of the 70s

Film entries include:

- Synopsis
- Film stills and production photos
- Cast/crew listings
- Trivia
- Useful information on technical stuff
- Actor and director bio

Opposite: *Rotwang (Rudolf Klein-Rogge) is a cross between Faust and Dr. Frankenstein in Fritz Lang's* Metropolis *(1927).*


THE GREAT TRAIN ROBBERY


CABIRIA









From the first moving pictures (the Lumière brothers' 1895 “L'arrivé d'un train”), early westerns, fantastic pictures, and nickelodeons all the way through the golden age of silent film in the 1920s, this book covers the first three decades of the moving picture around the world.

In America, we witness the birth of Hollywood, circa 1910, where film quickly became a powerful industry and D. W. Griffith put American cinema on the map; later, Charlie Chaplin and Buster Keaton developed a new language of visual comedy while eccentrics like Erich von Stroheim and Cecil B. DeMille turned cinema into a high art form and show biz respectively, and sex symbols like Rudolph Valentino and Greta Garbo heated up the screens.

Meanwhile, in Europe, German directors such as Ernst Lubitsch and Fritz Lang were establishing their careers and Russian greats like Eisenstein and Pudovkin were already revolutionizing a nascent art form. At the end of the 1920s the very first “talkies,” albeit rudimentary ones, brutally crushed the silent art, but by 1930 sound masterpieces such as Sternberg's *The Blue Angel* and Milestone's *All Quiet on the Western Front* were produced. This exploration of the founding years of cinema offers a fascinating perspective on a period in movie history that is far too often overlooked in our times.

The editor: **Jürgen Müller** studied art history in Bochum, Paris, Pisa, and Amsterdam. He has worked as an art critic, a curator of numerous exhibitions, a visiting professor at various universities, and has published books and numerous articles on cinema and art history. Currently he holds the chair for art history at the University of Dresden, where he lives. Müller is the series editor for TASCHEN's Movies decade titles.

MOVIES OF THE 20s and Early Cinema

Jürgen Müller / Flexi-cover, format: 19.6 x 24.9 cm (7.7 x 9.8 in.), 448 pp.

ONLY € 29.99 / $ 39.99 £ 24.99 / ¥ 5.900

 “This book is a joy to flick through, filled to the brim with excellent stills, a

Films covered:

1895–1920

- Arrival of a Train at La Ciotat
- A Trip to the Moon / Voyage to the Moon
- The Great Train Robbery
- Fantômas – In the Shadow of the Guillotine
- The Student of Prague
- Cabiria
- The Birth of a Nation
- Intolerance
- Madame Dubarry
- The Cabinet of Dr. Caligari
- Erotikon
- The Golem
- The Kid

1921

- Foolish Wives
- The Four Horsemen of the Apocalypse
- Hamlet
- The Three Musketeers
- Tol'able David

1922

- Nosferatu
- Nanook of the North
- The Witches (Witchcraft through the Ages)
- Dr. Mabuse, the Gambler

1923

- Safety Last
- The Street
- The Hunchback of Notre Dame
- The Ten Commandments
- Waxworks

1924

- The Thief of Bagdad
- Sherlock Jr.
- The Atonement of Gosta Berling
- Die Nibelungen – Part 1: Siegfried / Part 2: Kriemhild's Revenge
- The Last Laugh
- The Navigator
- Mad Love / The Hands of Orlac
- Greed
- The Iron Horse

1925

- The Gold Rush
- Ben-Hur: A Tale of the Christ
- Battleship Potemkin
- Jealousy / Variety
- The Big Parade
- The Joyless Street / The Street of Sorrow
- The Phantom of the Opera
- Faust

1926

- The Son of the Sheik
- The Lodger
- The General
- The Black Pirate
- Faust
- The Adventures of Prince Achmed
- Metropolis

1927

- Seventh Heaven
- The End of St. Petersburg / The Last Days of St. Petersburg
- Berlin – Symphony of a Great City
- Napoleon
- The Student Prince in Old Heidelberg
- An Italian Straw Hat / The Horse Ate the Hat
- Sunrise – A Song of Two Humans
- The Jazz Singer

1928

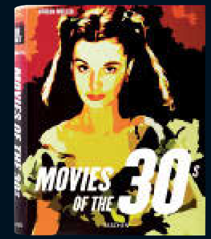
- The Passion of Joan of Arc
- Asphalt
- The Crowd
- Show People
- The Wind
- The Little Match Girl
- The Circus

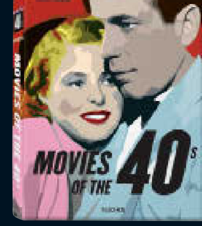
1929

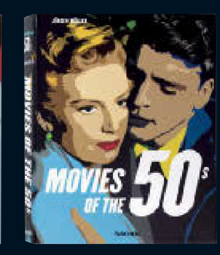
- People on Sunday
- The White Hell of Piz Palu
- Living Russia, or The Man with a Camera
- Blackmail
- Pandora's Box
- An Andalusian Dog
- Mother Krause's Journey to Happiness

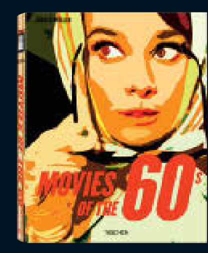
1930

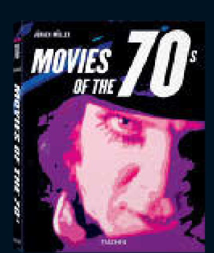
- Little Caesar
- The Blue Angel
- All Quiet on the Western Front
- Under the Roofs of Paris
- Morocco
- Three Good Friends
- Comrades of 1918
- The Golden Age

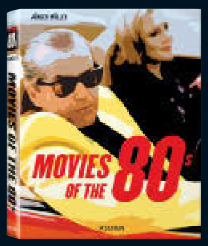


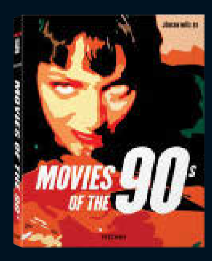






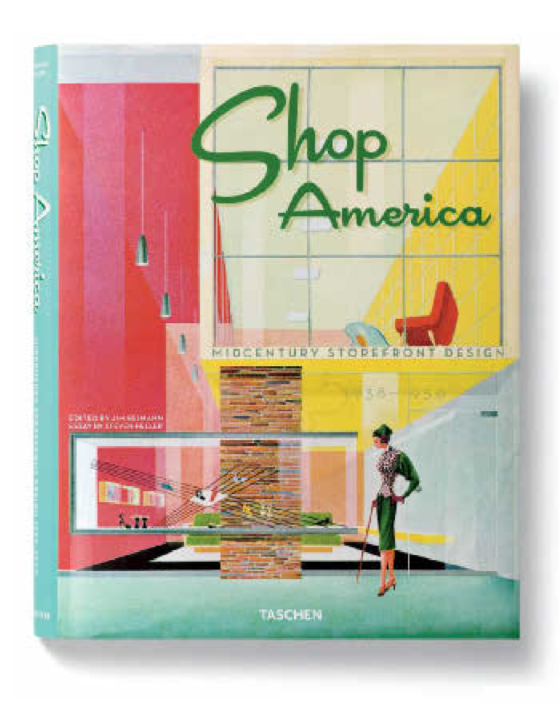






mixture of black and white and colourized images." —RAZZLE MAGAZINE, *London, on* Movies of the 30s

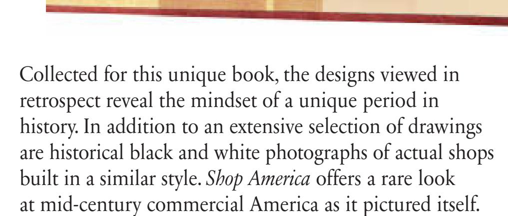
Window shopping





SHOP AMERICA.
MIDCENTURY STOREFRONT DESIGN 1938–1950
Ed. Jim Heimann / Steven Heller / Hardcover,
format: 26.5 x 34 cm (10.4 x 13.4 in.), 246 pp.

ONLY € 39.99 / $ 49.99
£ 29.99 / ¥ 6.900



In postwar America, everything pointed to a bright, shiny future. Sheer optimism and opulence informed everything from automobile design to architecture, infusing design with larger-than-life planes and curves. Storefront design of the era is particularly indicative of this phenomenon, incarnated here in an extensive collection of hand-illustrated shop window designs from 1938 to 1950. These spectacular, often grandiose plans for grocery stores, shoe shops, beauty salons, bakeries, and more are reminders of a time when stores were sacred shrines for the congregation of American shoppers—impressive and even slightly intimidating, just like the future itself.

Collected for this unique book, the designs viewed in retrospect reveal the mindset of a unique period in history. In addition to an extensive selection of drawings are historical black and white photographs of actual shops built in a similar style. *Shop America* offers a rare look at mid-century commercial America as it pictured itself.

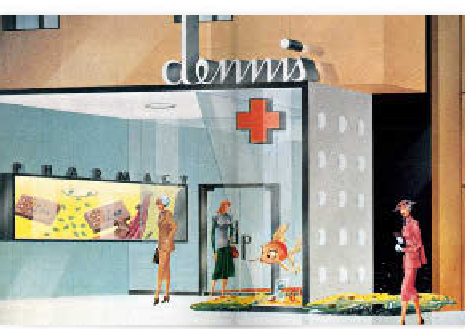
The editor: **Jim Heimann** is Executive Editor for TASCHEN America in Los Angeles and the author of numerous books on architecture, popular culture, and Hollywood history, including TASCHEN's bestselling *All-American Ads* series.

The author: **Steven Heller**, a senior art director of the *New York Times* and co-chair of the School of Visual Arts MFA Design program, is the author of over one hundred books on design, popular culture, and satiric art. In addition to writing for over a dozen TASCHEN titles, his recent books include *Design Literacy Second Edition*, *Stylepedia*, and *The Education of a Graphic Designer*.

Above*: A catalog rendering for a men's furnishings shop featured an exterior display case and floor-to-ceiling windows for maximum visibility, 1941*
Opposite: *A* moderne *look for a bookstore, 1939*

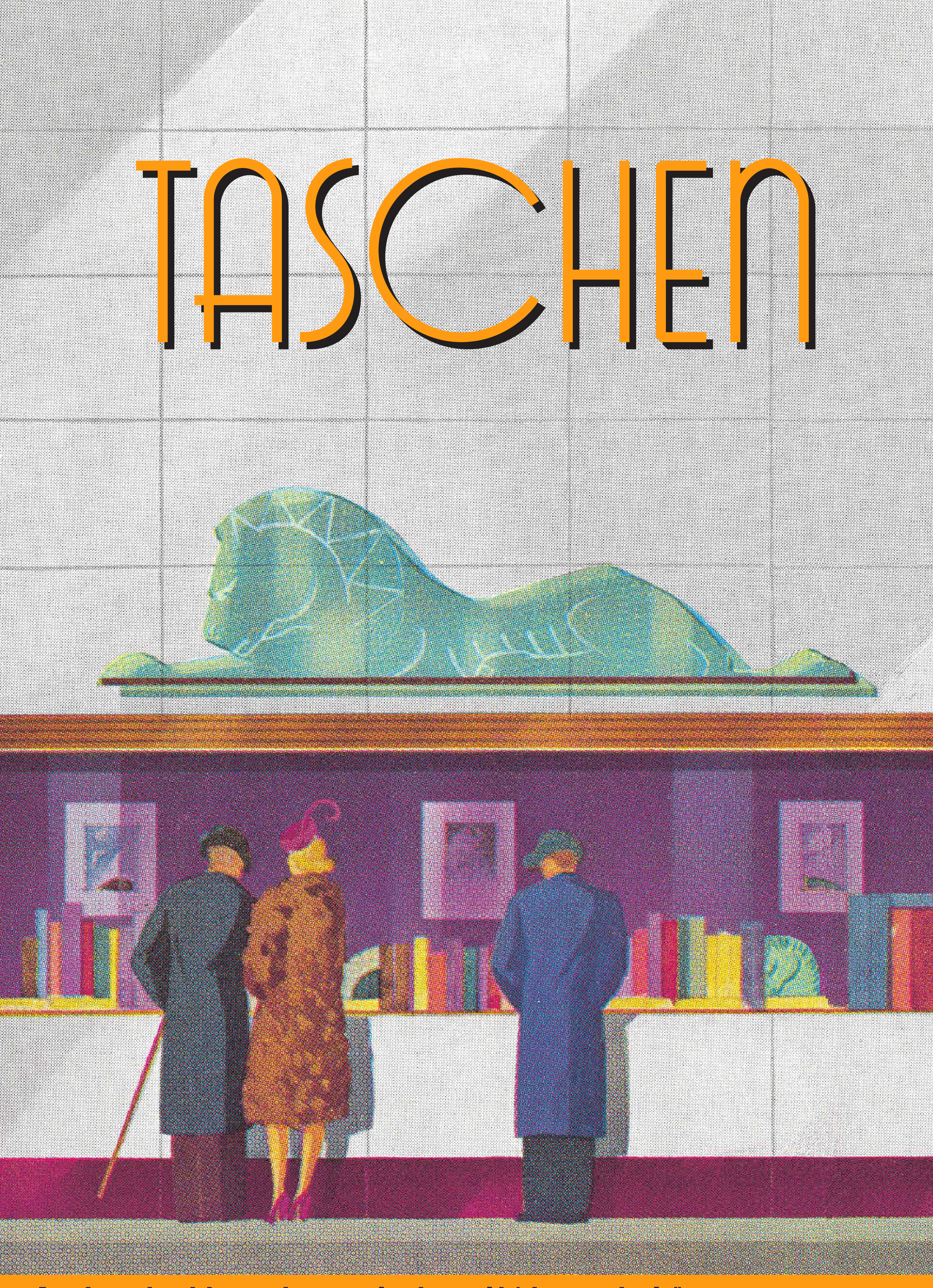








 “As revealing as they are mesmerizing, Heimann’s colorful scrapbooks of mid-century



American advertising are time capsules that couldn't be more timely." —VOGUE, *United States*

Style suggestion

...for a modern American storefront

By Steven Heller

In *Nighthawks,* Edward Hopper's 1942 moody masterpiece, patrons sit like mannequins around the counter of an unnamed restaurant. A fishbowl window frames the quiet interaction between three customers—two men and one woman—and the counter attendant, frozen in time. At once compelling visual poetry about loneliness and malaise, this painting also evokes a decidedly unintended additional message, promoting virtues of the well-designed modern American storefront.

Although blasphemous to reduce such a tour de force of 20th century American art to a pitch for commercial architecture, Hopper was so acutely aware of the distinction between simple shopwindows and monumental storefronts that this painting could be viewed as product placement for both the plate-glass industry and the storefront style known as the "Visual Front." If *Nighthawks* had originally been created as a trade magazine advertisement for a glass company or architectural firm, no self-respecting, retail-savvy merchant could ignore the implicit notion that unfettered window display equals increased business.

Competition was on the upsurge and brands soon filled the stores

Hopper had no intention of selling storefronts. But he used these windows to compose a picture within a picture, making the storefront both frame and image, and the entire city a kind of übergallery in which the picture hangs. Taken a step further, and given the way scheming minds of strategic marketers work, if products could be seen as attainable artworks in this urban gallery, then there was no better way to reach out to the consumer than by using what in industry speak is called a "show window." This underscores a marketing concept proffered during the 1920's commercial boom: that dramatic display was essential in capturing hearts, minds, and pocketbooks. After all, footwear, groceries, and even bathroom fixtures sold better when exhibited in brilliantly illuminated window displays, and diners' mouths were more likely to water when they saw others devouring their blue-plate specials.

The quintessential storefront was not designed merely as a showroom where merchandise was mechanically arranged and formulaically displayed. Instead, this brightly lit transformative space was conceived as a majestic platform, like a proscenium stage, where products would enthrall through all manner of arresting performances. Product displays veritably beckoned the audience to come onstage or backstage, and instead of ovations, the audience was encouraged to consume. As the storefront evolved over time, from simple window dressing to grand fourth wall, elaborate tableau framed by lush architectural details heightened the viewers' anticipation—and desire.

Selling required novel eye-catching approaches

Sophisticated fronts were not always so popular. Nineteenth-century commercial emporiums did not require such competitive display stratagems. Consumers bought goods out of necessity rather than desire. Supply was based on demand, and demand depended on necessity. Thus it was unnecessary for manufacturers and merchants to ambitiously flog their wares (although some still did). Simply placing merchandise on the selling floor in bags or barrels, on shelves or hangers was sufficient to trigger the desired Pavlovian purchasing response. But around the turn of the century, when United States interstate commerce sharply increased, brand competition intensified, and competing entrepreneurs were forced to more aggressively promote their respective products or forfeit what is now called "market share."

Hawking and selling required novel approaches. Commercial advertising, for instance, grew from a loss leader of the printing industry into a profitable practice through the inception of ad and public relations agencies, market-testing firms, and all varieties of pitching apparatus. In addition to printed newspaper ads, posters, and countertop displays, a slew of jazzy three-dimensional promotional materials, including kinetic signboards and electronic spectaculars, aided both manufacturer and vendor in telegraphing messages to the public. Flashing lights, rotating shelves, and other moving display furniture contributed to visual extravaganzas. While in the 1910s these tricks of the trade were common in many shopwindows, actual storefront design had not yet become a highly regarded commercial art. Basic windows were dull and lackluster.

The greatest onslaught of consumerism ever

After winning the Great War, a virtually unscathed United States emerged as the world's leading industrial and commercial giant. While Europe was rebuilding, America was retooling for the massive onslaught of consumerism. Competition was on the upsurge and brands soon filled stores. Paradoxically American business leaders were trapped in anachronistic prewar post-Victorian styles, and American design lagged behind even the most war-torn nations. American merchants, not yet indoctrinated in the transcendent ways of modern marketing, were content to languish in their stodgy traditions until 1925 when a paradigm-altering display of commercial ingenuity opened in Paris on the banks of the Seine. The *Exposition Internationale des Arts Décoratifs et Industriels ModernesExposition internationale des arts et Decoratifs Industrieles modernes*, the wellspring of commercial modernity, introduced model show-window and retail-display designs that would eventually change the way American retailers viewed the promotion of their precious goods. It wasn't that Americans were incapable of doing what the French had done; they just never thought of style as a commodity. Envious of France's unparalleled graphic marketing innovations, American advertising and marketing experts—as well as industrial designers and architects—were finally compelled to design futuristic storefronts as portals to the new moderne bounty. When faced with the realities of the abundant marketplace, even diehards accepted that new display strategies could "move the goods" off the shelves. Throughout the '20s, storefronts of glass braced by steel and often sheathed in chrome became essential for luring shoppers into the vortex of consumption.

The barrier between sidewalk and the store practically disappeared—the only thing between shopper and product was glass

The innovative mass-marketing strategies of the '20s known as "styling goods" and "planned obsolescence" were intended to stimulate repeated buying and push commercial growth. America became the epicenter for a contempo retail aesthetic known by some critics as "Department Store Modern," predicated on making fashionable consumables irresistibly modernistic. A large part of this ethos was the trend toward designing storefronts—from small emporiums to *les grand magasins*—into chic dioramas, wherein stylish mannequins modeled the latest couture and showcased the finest products.

From lighted windows to heated passions, the goal was to stimulate women of all economic classes (the most likely consumers) into paroxysms of frenzied consumption.

New design styles were created to accomplish this. Streamlining, the homegrown American contribution to Modern design, began in the late '20s as aerodynamics was wed to industrial and architectural design. Eventually, this look became stylistic veneer for products like vacuum clean-

PLAN

LEGEND

JEWELERS

Ellis

"*Shop America* captures the optimism, opulence, and

ers, telephones, and pencil sharpeners, and telephones, and was applied to retail display and storefront design—most everything from cocktail lounges and auto dealerships to haberdasheries and cosmetics shops. Among the most exquisite were New York City's Childs Bar, Florsheim Shoes, Hoffritz for Cutlery, and Bartons Candy, with their shining chrome fronts, dark-glass accents, and recessed display cases.

The introduction of the large glass wall provided visibility, but was not enough to convey futuristic auras. Store designs had to evoke otherworldliness to transform the ordinary into an unparalleled experience. Whether for a confection or shoe store, a glove or little miss shop, the modern storefront was meant to be an environment where consumers felt both emotionally and viscerally pampered, even as they were subconsciously commanded to spend their hard-earned money. Marketplace engineering, including a practical understanding of how various types of customer responded to which stimuli under what conditions, was employed. Architects and interior designers collaborated in strategies to manipulate the average consumer's behavior by guiding her to that streamlined cash register in the back of the store.

Retail portals defined the style of the age

The barrier between the sidewalk and the store practically disappeared—the only thing between the shopper and the product was glass. Advanced nonreflective glass gave the illusion of transparency, and with this came the myth of freedom, which underscored the democratic right of all average Americans to freely consume. In this way Modernism became a tool of capitalism, and even avant-garde architects like Richard Neutra—who designed the Coco Tree Café at Hollywood and Vine in 1930 with an entire plate-glass front for Carl Laemmle of Universal Studios—and Rudolf Schindler—whose glass houses inspired the storefront "movement"—as well as Victor Gruen; Morris Lapidus; Skidmore, Owings and Merrill; and Raphael Soriano introduced consumer modernism to mainstream retail culture. Perhaps it is not surprising that many of the retail-modern designers were from Germany, Austria, or Eastern Europe where Modernism took root prior to the closing of the Bauhaus in 1933. In addition to Neutra, Schindler, and Lapidus (who also designed the Eden Roc in Miami), Paul László, Victor Gruen, and Frank Gruys contributed to the decidedly American aesthetic.

Selecting the perfect "symphony of glass," was key to the storefront's success

Despite the relentless push for uniqueness, however, storefront manufacturers actually preferred to build from kits or standard models that diverged only slightly from the master plan. While individual architects created their own iterations of the dominant style, which included store names made of large Gothic letters, glass-block surfaces, and cantilevered marquees, various American glass manufacturers and construction companies serving retail entrepreneurs offered subtle alterations on a typical layout. The leading promoters—Pittsburgh Plate Glass, the Kawneer Company, and Libbey-Owens-Ford Glass Company (which owned the brand called "Visual Fronts")—published lush catalogs, each featuring dozens of colorful architectural renderings from which to choose the perfect storefront. These futuristic treatments were reminiscent of 1920s Constructivist or de Stijl structures. Based firmly on rectangularity, many of the renderings could easily have been designed at the Bauhaus too. When the post-World War II building boom began, the need for more stylish stores increased, and these contemporary retail portals came to define standardized marketing aesthetics. As stated in Libbey's 1945 catalog, "A Visual Front on a retail store is just what the name implies—a front which one can see through because large areas of clear glass put the entire store on display. There is no vision barrier between the merchandise inside and potential customers outside. A Visual Front contains no 'gingerbread' to distract the attention of a passerby away from the goods for sale." Modern storefronts were dedicated to certain principles of visibility. One typical catalog's sales pitch noted, "Vision begins at the bulkhead and continues up to the ceiling," to give the customer a sense of monumentality even in a store that has "narrow frontage or a middle-of-the-block location." Aside from the notion of monumentality, lighting was of critical importance since any kind of reflection would distract from the product display. Selecting the perfect "symphony of glass," as another catalog touts, was also key to a storefront's success since different glass compounds provided distinct environmental consequences. For instance, Thermopane (made of two or more panes of glass separated by dehydrated air and bonded into a single unit with a patented metal-to-glass seal) was best for flower shops, restaurants, groceries, and numerous other types of businesses in which perishable goods were sold. Other window brands included Vitrolite, manufactured in a number of colors; Blue Ridge Glass, a family of figured or patterned glasses that evoke modernity; and Bent Glass (the variety seen in *Nighthawks*), which conformed to a specific mold by means of heat and gravity.



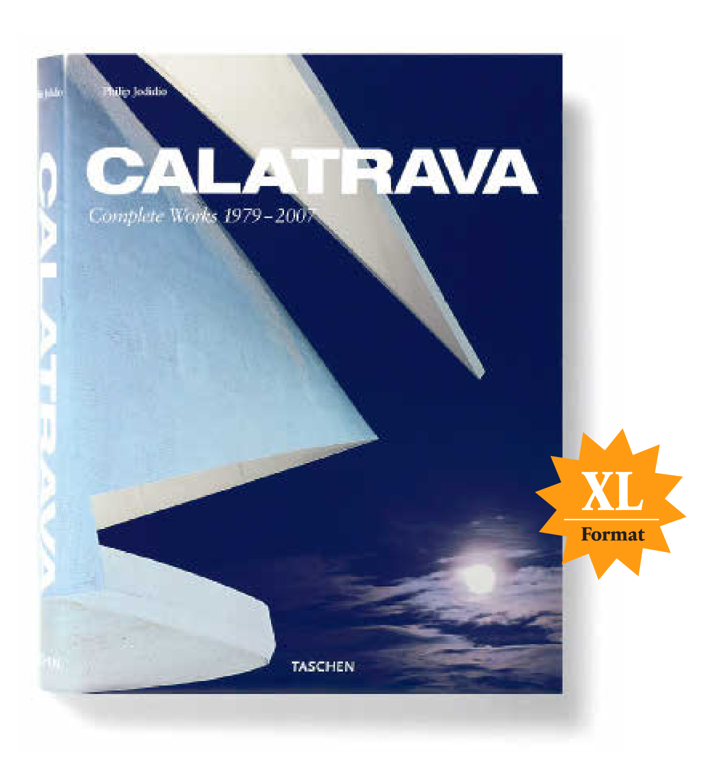
Celebrating a surge of commercial optimism

Nothing was beyond the scope of the imaginative storefronteers. The variety of forms they introduced was varied and extensive. Their goal was to make standard designs as distinctive as possible, therefore "style suggestions" were freely offered through stunning catalog renderings that resembled modern advertising posters. In the one for Senora, "an exclusive jewelry store," the typography dominates the rectangular display window while the interior and exterior details serve as graphic focus points, drawing the eye directly to the goods. Since jewelry is small, and therefore a challenge to showcase in a monumental way, Senora's soothing, complimentary color palette, like all successful poster components, is modulated for optimum visibility and allure. Pastel yellows and greens are muted while the bold-red accents in the type and on the showcase legs draw the viewer into the three-dimensional poster. Similarly, the rendering for Scott Brothers is a modern painting wherein all the key elements—from the drop-shadowed lettering of the store name to the recessed-glass wall and door—are designed to give the allusion of a classic surreal landscape. Storefronts celebrated the surge of commercial optimism. Goods were plentiful and cheap. Consumers were primed to consume. Exuberant populist graphics such as these were invitations to take part in the consumer dream. In fact, these shopwindows opened onto sunny, materialist dreamscapes. The storefronts of the '40s and '50s reproduced here—both rendered and photographed—were as visually eloquent as the catalog copy was prosaic: "Food becomes alluring when it is selected in such an entrancing market." "Tools become fascinating when they are seen through this full vision storefront." "With masculine appeal there is a closer bond between salesroom and street." While these images may not have the virtuosity of Hopper's *Nighthawks*, each enticingly designed window on the world has a curiously irresistible hypnotic pull, which, as the catalog for Visual Fronts assures their customers, "makes sales almost automatic."

Opposite: *The jewelry store of the future, 1950*
Above: *By the late 1940s, midcentury modern was taking hold, as evidenced in this restaurant rendering, 1949*

Master of form

Calatrava's exquisite fusion of nature and engineering.
Complete Works 1979–2007





SANTIAGO CALATRAVA.
COMPLETE WORKS 1979–2007

Ed. Philip Jodidio / Hardcover, **XL-format**: 30.8 x 39 cm (12.1 x 15.4 in.), 536 pp.

ONLY € 99.99 / $ 125
£ 79.99 / ¥ 15.000

Right: *Santiago Calatrava. Photo © Nathan Beck*
Opposite: *Tenerife Auditorium, Santa Cruz de Tenerife, Spain, 1991–2003*





Santiago Calatrava is not only one of the world's most prominent architects, but is also an engineer, sculptor, and painter. With recent projects such as the stadium for the 2004 Athens Olympic Games and the new railway station in Liège, Belgium, he has unarguably made his name in Europe and continues to look further ahead. The only architect ever to have his work exhibited at both the Museum of Modern Art and the Metropolitan Museum of Art in New York, he is currently designing the main transportation hub for the Ground Zero site in Manhattan as well as the tallest building in the United States: the 160-story Chicago Spire Tower. Winner of the 2005 American Institute of Architects Gold Medal, Calatrava is one of the greatest and most innovative architects alive.

He collaborated extensively with Philip Jodidio to create this monograph that traces his career thus far and places his architecture in the context of his art, where nature meets engineering. All of Calatrava's work, from his astonishing suspended swimming pool at Zurich's Federal Institute of Technology to his latest designs, is featured in this lavishly illustrated volume.

The author: **Philip Jodidio** studied art history and economics at Harvard University, and was editor-in-chief of the leading French art journal *Connaissance des Arts* for over two decades. He has published numerous articles and books, including TASCHEN's *Architecture Now!* series, *Building a New Millennium*, and monographs on *Norman Foster*, *Richard Meier*, *Álvaro Siza*, *Tadao Ando*, and *Renzo Piano*.

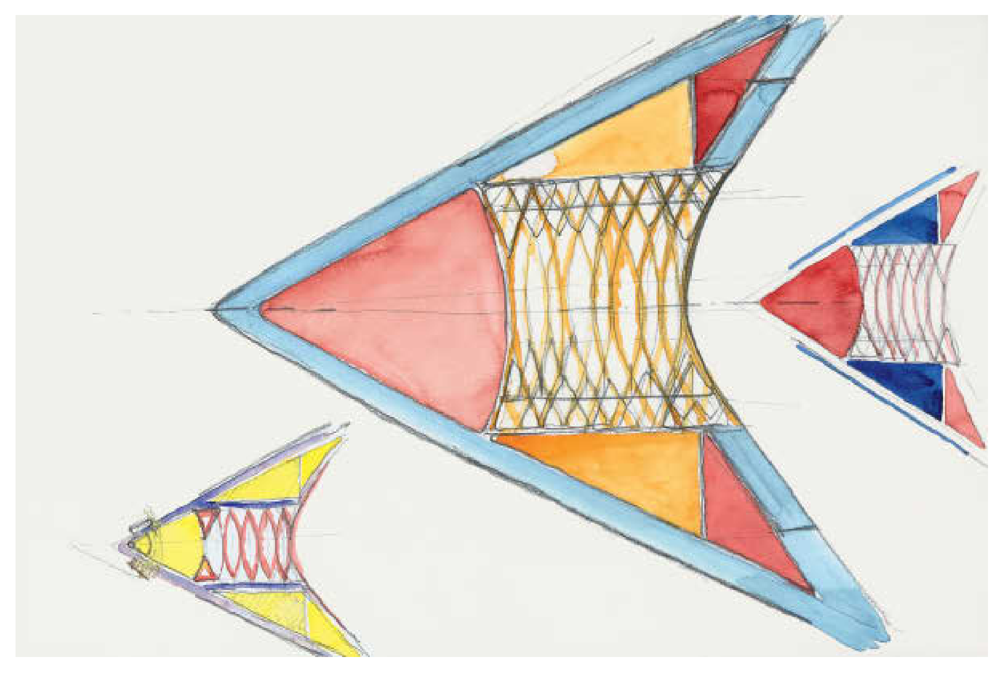
 "The good publishers over at TASCHEN have established themselves as first-rate



arbiters of everything from art to architecture to sex books." —EASYJET, *London*

The Secret of Philanthropy

By Philip Jodidio



"I started out wanting to go to art school," recalls Santiago Calatrava. "Then one day, I went to buy some things in a stationary store in Valencia, and I saw a little book with beautiful colors. It had yellow and orange ellipses on a blue background, and I bought it immediately. It turned out to be about Le Corbusier, whose work was a discovery for me. I saw images of the concrete stairways in the Unité d'Habitation, and I said to myself, what an extraordinary sense of form. The point of the book was to show the artistic aspects of the architect's work. As a result of buying it, I transferred to architecture school."

Born near Valencia in 1951, Calatrava went to primary and secondary school there. Beginning in 1959, he also attended the Arts and Crafts School, where he started formal learning in drawing and painting. When he was 13, his family took advantage of the recent opening of the borders of Franco's Spain, and sent him to France as an exchange student. After graduating from high school in Valencia, he went to Paris to attend the École des Beaux-Arts, but he arrived in 1968, in the midst of the student uprising. He returned to Valencia and, seduced by a small colorful book, enrolled in the Escuela Tècnica Superior de Arquitectura, where he got a degree in architecture and did postgraduate work in urbanism.

With simple forms he showed that it is possible to create a strong content and to elicit an emotional response

Where others might have ended their studies, Calatrava decided to continue. Attracted by the mathematical rigor that he perceived in certain works of historic architecture, and feeling that his training in Valencia had given him no clear direction, he decided to begin postgraduate studies in civil engineering and enrolled in 1975 at the ETH (Federal Institute of Technology) in Zurich. He received his Ph.D. in 1979. This decision certainly changed his life in many ways. It was during this period that he met and married his wife, Robertina Marangoni, who was a law student in Zurich. Professionally speaking, the keys to Santiago Calatrava's current activity are also to be found in Zurich. As he says, "The desire to start over from zero was extremely strong for me. I was determined to set aside all of what I worked with in architecture school and to learn to draw like an engineer and to think like one too. I was fascinated by the concept of gravity and resolute in feeling that it was necessary to work with simple forms. I could say that my taste for simplicity in engineering comes in part from my observation of the work of the Swiss engineer Robert Maillart. With simple forms he showed that it is possible to create a strong content and to elicit an emotional response. With the proper combination of force and mass, you can create emotion."

Engineer, Architect, Artist

Calatrava's early interest in art, and the aesthetic sense that drew him to the small book on Corbusier would remain another constant factor in his work, and one of the things that sets him apart in the world of contemporary architecture. Referring to a 2005 exhibition of his art and architecture held at New York's Metropolitan Museum of Art, Calatrava says, "I think that the curator in charge, Gary Tinterow, understood my way of working, because he titled the show 'Sculpture into Architecture' rather than the reverse. Architecture critics haven't gotten over being perplexed by my work." Indeed, while noting that the last time the Metropolitan showed the work of a living architect was in 1973, Nicolai Ouroussoff, when reviewing this show, wrote in *The New York Times*, "No one would argue that Mr. Calatrava's sculptures would make it into the Met on their own merits; as art, they are mostly derivative of the works of dead masters like Brancusi," going on to a rather brutal conclusion, "One wishes he had left the sculpture back in his studio." This comment above all seems to show a lack of understanding of Calatrava's sculpture. "In sculpture," he says, "I have used spheres, and cubes, simple forms often related to my knowledge of engineering. It is a sculpture that gave rise to the Turning Torso (Malmö, Sweden, 1999–2004). I must admit that I greatly admire the liberty of a Frank Gehry, or Frank Stella as a sculptor. There is a joy and a liberty in Stella's work that is not present in my sculpture, which is always based in the rough business of mathematics." Calatrava is quite clear about saying that he has always disliked the art gallery circuit, almost never showing his sculpture. He also underlines the fact that "the reaction I receive from artists is very positive. Art is much freer than architecture, because, as Picasso said, some artists work with marble and others with shit." This is not to say that Santiago Calatrava is at all naive about the difficulty of his task. In 1997, he wrote, "Architecture and sculpture are two rivers in which the



 "It's more than just pleasure to hold a TASCHEN book, it's like diving

same water flows. Imagine that sculpture is unfettered plasticity, while architecture is plasticity that must submit to function, and to the obvious notion of human scale (through function). Where sculpture ignores function, unbowed by mundane questions of use, it is superior to architecture as pure expression. But through its rapport with human scale and the environment, through its penetrability and interiority, architecture dominates sculpture in these specific areas."

Calatrava has also brought a related passion to his own very personal definition of architecture—that of movement

Calatrava goes so far as to suggest that art must be considered to be a source of ideas for architecture. "Why do I make drawings of the human figure? The artist or the architect can send his message across time by the very force of form and shadow. Rodin wrote, 'Harmony in living bodies is the result of the counterbalancing of masses that move; the Cathedral is built on the example of the living body.' Let me give you an example of the importance of art for 20th-century architecture. When Le Corbusier wrote 'Architecture is the masterly, correct, and magnificent play of masses brought together in light' in 1923, how many people knew that he was borrowing from the thought of the sculptor Auguste Rodin? In 1914, in his book *Les Cathédrales de France*, Rodin wrote, 'The sculptor only attains great expression when he gives all his attention to the harmonic play of light and shadow, just as the architect does.' The fact that one of the most famous phrases of modern architecture was inspired not by an architect but by a sculptor underlines the significance of art." Aside from his consistent interest in art, Santiago Calatrava has also brought a related passion to his own very personal definition of architecture—that of movement: implied but also real, that is to say physical motion. From the early folding doors of his Ernsting's Warehouse (Coesfeld-Lette, Germany, 1983–85) to the more recent 115-ton Burke Brise Soleil (Milwaukee Art Museum, Milwaukee, Wisconsin, 1994–2001), he has come back again and again, in his sculpture and his architecture, to the unusual concept of repetitive, physical movement. Why? "There is a cinematic element in 20th-century art," replies Calatrava. "Artists like Alexander Calder, Naum Gabo or Moholy-Nagy created sculptures that move. I love their work and it gives me a great emotion. My doctoral thesis 'On the Foldability of Frames' had to do with the fact that a geometric figure can be reduced from three dimensions to two and ultimately to just one. Take a polyhedron and collapse it, making it into a planar surface. Another transformation reduces it to a single line, a single dimension. You can view this as a problem of mathematics or topology. All the mystery of the omnipresent Platonic solids is summed up in the polyhedron. After thinking about these questions, I looked at ancient sculpture in a different light. Works such as the *Discobolus* by Myron create a tension based on an instant of movement, and that is how I became interested in the problem of time, time as a variable. Einstein said 'God does not play dice with the Universe,' and so it became apparent to me that everything is related to mathematics and the unique dimension of time. Then I thought about statics (the branch of physics concerned with physical systems in static equilibrium) and realized that there is nothing static about them. Everything is potential movement. Newton's second law of motion states that the acceleration of an object is dependent upon two variables: the net force acting upon the object and the mass of the object. Mass and acceleration are related, and thus there is time in force. I realized that architecture is full of things that move, from doors to furniture. Architecture itself moves and with a little luck becomes a beautiful ruin. Everything changes, everything dies, and there is an existential meaning in cyclical movements. I wanted to make a door of my own, one that would have a poetic meaning and transform itself into a figure in space, and that is how the Ernstings project came about."

Opposite top: *Drawing for the Milwaukee Art Museum, Milwaukee, WI, USA, 1994–2001.* ***Opposite bottom:*** *Chicago Spire Tower, Chicago, IL, USA, 2005–2009.* ***Above:*** *Sundial Footbridge, Redding, CA, USA, 1997–2004.*

All photographs, renderings and plans by Archive Calatrava unless otherwise stated. All photographs except portrait on page 30 © Alan Karchmer.

"... the embodiment of a profoundly influential American subculture."

—C MAGAZINE, *Los Angeles*



"The book has the effect of a time capsule, bringing back an era that continues to resonate for us in shades of Technicolor and black and white." —LOS ANGELES TIMES BOOK REVIEW, *Los Angeles*

LEROY GRANNIS
SURF PHOTOGRAPHY OF THE 1960s AND 1970s

Ed. Jim Heimann / Steve Barilotti / Hardcover, format: 31 x 25.7 cm (12.2 x 10.1 in.), 276 pp.

ONLY € 29.99 / $ 39.99
£ 24.99 / ¥ 5.900







At a time when surfing is more popular than ever, it's fitting to look back at the years that brought the sport into the mainstream. Developed by Hawaiian islanders over five centuries ago, surfing began to peak on the mainland in the 1950s, taking America—and the world—by storm. Surfing became not just a sport, but a way of life, and the culture that surrounded it was admired and exported across the globe. One of the key image-makers from that period is LeRoy Grannis, a surfer since 1931, who began photographing the scene in California and Hawaii in the longboard Gidget era of the early 1960s.

This collection, drawn from Grannis's personal archives, showcases an impressive selection of surf photographs—from the bliss of catching the perfect wave at San Onofre to dramatic wipeouts at Oahu's famed North Shore. An innovator in the field, Grannis suction-cupped a waterproof box to his board, enabling him to change film in the water and stay closer to the action than other photographers of the time. Equally notable is his work covering an emerging surf lifestyle, from "surfer stomps" and hoards of fans at surf contests to board-laden woody station wagons along the Pacific Coast Highway. It is in these iconic images that a sport still in its adolescence embodied the free-spirited nature of an era—a time before shortboards and celebrity endorsements, when surfing was at its bronzed best.

This unlimited "Nice Price Edition" is for readers on a budget or who were unable to get their hands on the original limited Collector's Edition (it sold out in record time and copies were being resold for up to double the retail price!)

The photographer: **LeRoy Grannis**'s initial foray into surfing began at age 14 with a six-foot slab of pine, but it wasn't until the age of 42 that he picked up a camera and made a career out of it. Under doctor's orders to take up a hobby, Grannis built a darkroom in his garage and began shooting surfers at Hermosa Beach, selling prints for a buck apiece. His photos soon started appearing in many of the burgeoning surf magazines, and "Photo: Grannis" quickly became a hallmark of the California surf scene of the 1960s. Grannis is considered one of the most important documentarians of the sport, and was inducted into the Surfing Hall of Fame in 1966.

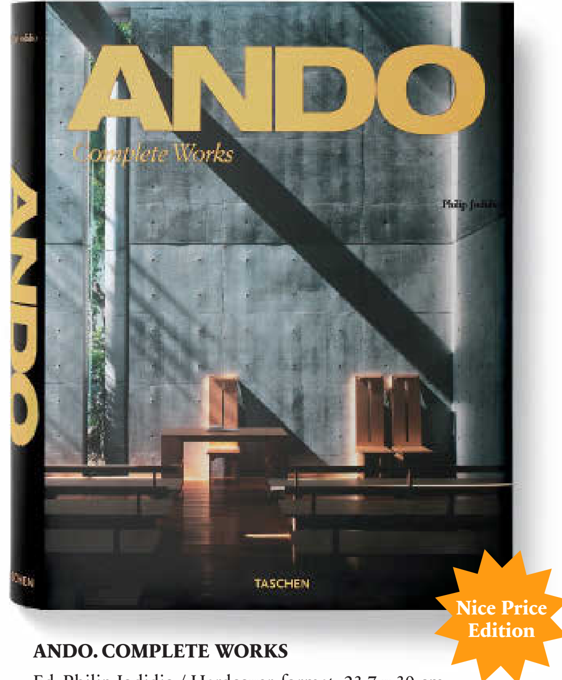
The editor: **Jim Heimann** is Executive Editor for TASCHEN America in Los Angeles and the author of numerous books on architecture, popular culture, and Hollywood history.

The writer: Over the past decade working as *Surfer* magazine's globe-roaming editor at large, photojournalist **Steve Barilotti** has made it his business to document the sport, art, and lore of surfing. A lifelong surfer and fourth-generation Californian, Barilotti's passion for West Coast beach culture runs deep. His writing has also appeared in *The Perfect Day* and the books of renowned surf photographers Art Brewer and Ted Grambeau. Between trips, Steve lives in San Diego, California.

 "Mr. Grannis's pictures are most startling because the scenes they record and breaks

"If there's one man responsible for making concrete sexy again it's Ando."

—INDEPENDENT ON SATURDAY MAGAZINE, *London*



Nice Price Edition

ANDO. COMPLETE WORKS

Ed. Philip Jodidio / Hardcover, format: 23.7 x 30 cm (9.3 x 11.8 in.), 500 pp.

ONLY € 29.99 / $ 39.99
£ 24.99 / ¥ 5.900



Tadao Ando signing his book at the TASCHEN Store Paris, November 2004

"A thoughtful and provocative study of the Japanese architect whose earthbound concrete buildings are both sensual and serene."

—METROPOLITAN HOME, *New York*

Philippe Starck describes him as a "mystic in a country which is no longer mystical." Philip Drew calls his buildings "land art" that "struggle to emerge from the earth." He is the only architect to have won the discipline's four most prestigious prizes: the Pritzker, Carlsberg, Praemium Imperiale, and Kyoto Prize. His name is Tadao Ando, and he is the world's greatest living architect. Combining influences from Japanese tradition with the best of Modernism, Ando has developed a completely unique building aesthetic that makes use of concrete, wood, water, light, space, and nature in a way that has never been witnessed in architecture. Ando has designed award-winning private homes, churches, museums, apartment complexes, and cultural spaces throughout Japan, as well as in France, Italy, Spain, and the USA. This book, created at the height of Ando's illustrious career, presents his complete works to date.

The author: **Philip Jodidio** studied art history and economics at Harvard University, and was editor-in-chief of the French journal *Connaissance des Arts* for over two decades. He has published numerous articles and books, including TASCHEN's *Architecture Now!* volumes I and II, *Building a New Millennium*, and monographs on *Norman Foster*, *Richard Meier*, and *Alvaro Siza*. Jodidio is internationally renowned as one of the most talented writers on the subject of architecture.

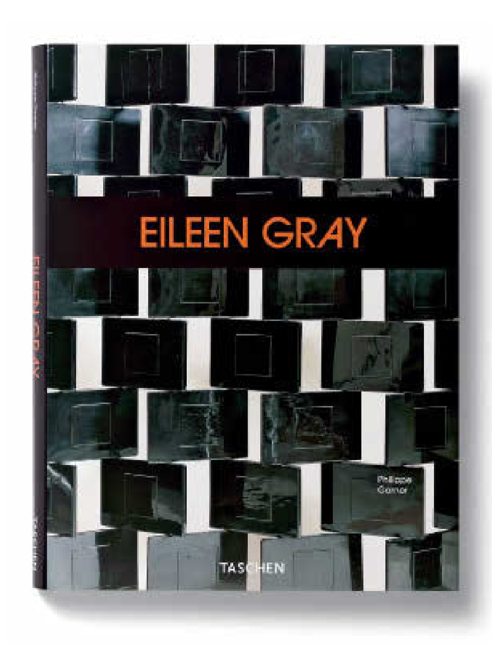






Brave design

A woman among Modernists



EILEEN GRAY

Philippe Garner / Hardcover, format: 22.5 x 30 cm (8.9 x 11.8 in.), 160 pp.

ONLY € 19.99 / $ 24.99 £ 16.99 / ¥ 3.900













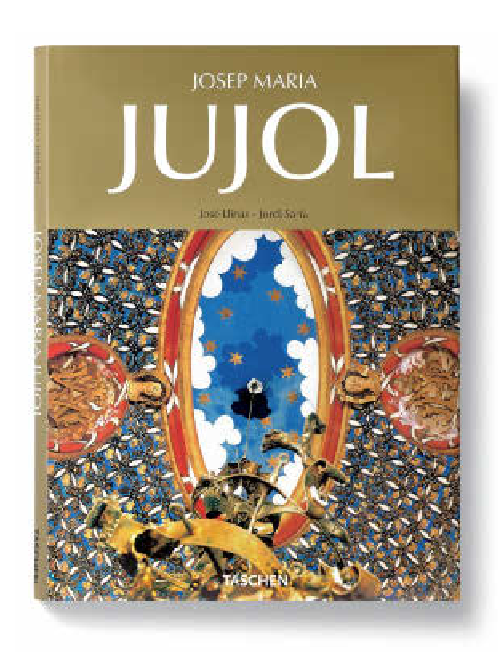
Though her work has often been overshadowed by that of her peers such as Le Corbusier and Marcel Breuer, Irish designer, lacquer-artist, and architect Eileen Gray (1878–1976) is now widely recognized as a designer of great talent and individuality. She first excelled in the exacting craft of lacquer, creating screens, panels, furniture, and objects of technical virtuosity and poetic strength. Eileen Gray then developed an interest in architecture, designing two houses, "E-1027" (completed 1929) and "Tempe a Pailla" (completed 1934) in the south of France, which are seminal examples of the spirit of the Modern movement. This book analyses and illustrates the full range of her furniture, interiors, and completed architectural projects. Reprint of the edition of 1993.

The author: **Philippe Garner** is a Director of Christie's and is their International Head of Photographs and of 20th Century Decorative Art & Design. He is widely recognised as an authority within these fields and has written numerous essays and books on specific aspects of the history of photography and the applied arts. His books include studies of the life and work of Emile Gallé and photographers Cecil Beaton and John Cowan, as well as thematic investigations such as his *Sixties Design* for TASCHEN. He has also curated museum exhibitions in London, Paris and Tokyo.

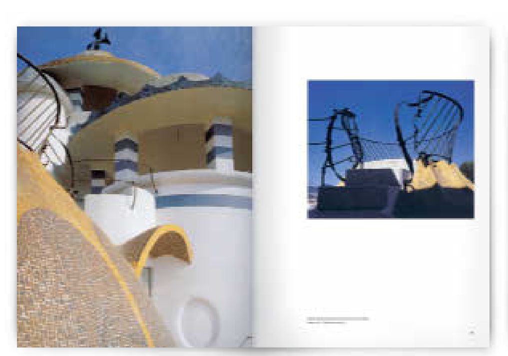
 "TASCHEN has design all figured out. They know what's good, has

Sensually surreal

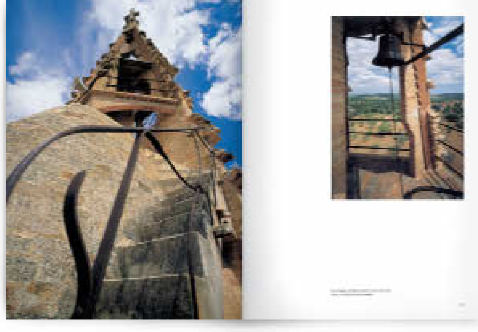
Catalan architect and contemporary of Gaudí



JOSEP MARIA JUJOL
Text: José Llinàs / Photos: Jordi Sarrà / Hardcover, format: 22.5 x 30 cm (8.9 x 11.8 in.), 160 pp.
ONLY € 19.99 / $ 24.99
£ 16.99 / ¥ 3.900





Josep Maria Jujol (1879–1949) developed his unusual architectural style through many years of close, creative collaboration with Antoni Gaudí. Jujol's work is characterized by a high degree of sensibility to the forms of nature, an emphatically anti-geometric aesthetic, attention to workmanship and detail, as well as the imaginative use of old and previously utilized material. It is an eloquent expression of his affection for the Catalonian landscape, his modesty, and deep religious faith.

The author: **José Llinàs** studied at the Escuela de Arquitectos in Barcelona and has worked as a freelance architect since 1969. He taught at the Escuela Técnica Superior de Arquitectura in Barcelona from 1971 to 1990, and at the Escuela Técnica Superior in Vallés from 1983 to 1990. He was Technical Director of the exhibition "Josep Maria Jujol. Architecto," held in Barcelona in 1989.

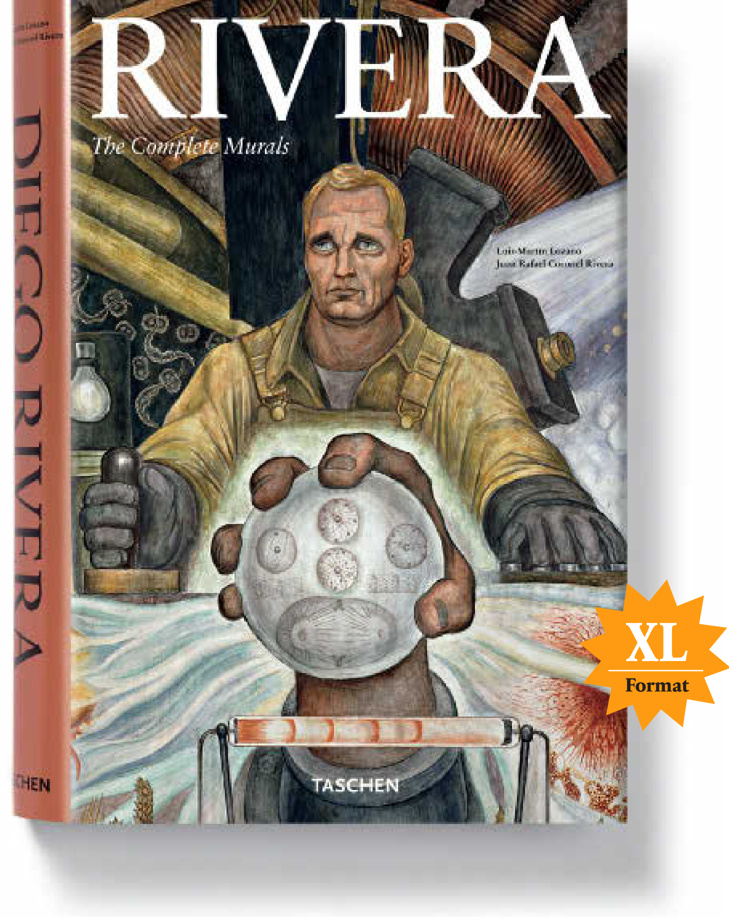
The photographer: **Jordi Sarrà** studied photography, commercial art and painting in Barcelona. He taught at various schools for photography from 1976 to 1980. Since 1980 he has been working as a free-lance fashion and architecture photographer. He is also co-editor of the periodical *Papel Especial*.



 “From comic book publisher to art world King. Your quality is

The mighty muralist

The most comprehensive study of Rivera's work ever made



Diego Rivera working with paints, 1944. © Silvia Salmi/CORBIS



DIEGO RIVERA. THE COMPLETE MURALS

Luis-Martín Lozano / Juan Rafael Coronel Rivera / Hardcover, **XL-format**: 29 x 44 cm (11.4 x 17.3 in.), 800 pp.

ONLY € 150 / $ 200
£ 120 / ¥ 25.000

Opposite: Dream of a Sunday Afternoon in the Alameda *(detail), Museo Mural Diego Rivera, Mexico City. © The works of Diego Rivera are reproduced with the authorization of CONACULTA-INBA, Mexico, 2006. D. R. 2005 Banco de México, Fiduciario en el Fideicomiso relativo a los Museos Diego Rivera y Frida Kahlo. Av. Cinco de Mayo No. 2, Col. Centro, Del. Cuauhtémoc 06059, México D. F.*

A veritable folk hero in Latin America and Mexico's most important artist—along with his wife, painter Frida Kahlo—Diego Rivera (1886–1957) led a passionate life devoted to art and communism. After spending the 1910s in Europe, where he surrounded himself with other artists and embraced the Cubist movement, he returned to Mexico and began to paint the large-scale murals for which he is most famous. In his murals, he addressed social and political issues relating to the working class, earning him prophetic status among the peasants of Mexico. He was invited to create works abroad, most notably in the United States, where he stirred up controversy by depicting Lenin in his mural for the Rockefeller Center in New York City (the mural was destroyed before it was finished). Rivera's most remarkable work is his 1932 *Detroit Industry*, a group of 27 frescos at the Detroit Institute of Arts in Michigan. This lavish volume—the first book to feature Rivera's complete mural oeuvre, including newly discovered works—features numerous large-scale details of the murals, allowing their various components and subtleties to be closely examined. In addition to the murals there is a vast selection of paintings, vintage photos, documents, and drawings from public and private collections around the world, many of whose the whereabouts were previously unknown to scholars and whose inclusion here is thanks to the most intense research performed on Rivera's work since his death. Texts include an illustrated biography and essays by prominent art historians offering interpretations of each mural. One could not ask for a more comprehensive study of Rivera's œuvre; finally, a half-century after Rivera's death, his work is the subject of the sweeping retrospective it deserves.

Main authors: **Luis-Martín Lozano** is an art historian and curator of modern and contemporary art. He is the recipient of a Fulbright scholarship to research Rivera's and Kahlo's oeuvre in California. Lozano has taught and lectured extensively on the subject of Mexican art and has written more than 50 essays about Mexican modernism as well as monographic essays about Diego Rivera, María Izquierdo, Frida Kahlo, Remedios Varo and many others. Since 2001 he has been director of the Museo de Arte Moderno de México.
Diego Rivera's grandson **Juan Rafael Coronel Rivera** has worked as editor of the magazines *Punto Cero en Literatura*, *El Faro* and *M'hija*, together with Carlos Jaurena. He founded Kahlo-Coronel Fotogalería, Mexico's first private photo-gallery, in 1987. His collection of Mexican popular pottery is the world's most extensive, including more than 15,000 pieces from the 16th century to the present day. He has curated more than 100 exhibitions for art galleries, museums, and biennials and has written 71 publications.

Contributing authors: **María Estela Duarte Sanchez, Laura González Matute, Renato González Mello, Catha Paquette, Ana Isabel Pérez Gavilán Ávila, Nadia Ugalde Gómez, Marina Vázquez Ramos, James Weschler**

deliciously heartbreaking." —SPLENDORA.COM, *San Francisco*



 “Your books are a worldwide reference for distinguished readers. I keep your books with

Diego Rivera's historical vision

By Nadia Ugalde Gómez

By the early 1940s, Diego Rivera had painted murals in 15 sites in Mexico and the United States and earned an international reputation. His career as a muralist in the United States came to an end with *Pan-American Unity*, painted for San Francisco's International Golden Gate Exposition. It had been a revelatory and enriching experience for Rivera, beginning satisfactorily in San Francisco and Detroit a decade earlier and ending disastrously in New York, with the scandal unleashed by his mural at the Rockefeller Center and his stand-off with capitalist censorship. The immediate consequence of this confrontation was the *Portrait of America* panels Rivera painted for New Workers' School in New York. […]
Rivera returned to Mexico in early 1941, newly reconciled with Frida Kahlo. The population of Mexico then stood at 24 million, with the capital accounting for three million of these. The 1940s were straddled by the presidential regimes of General Manuel Ávila Camacho and Miguel Alemán Valdés. When World War II broke out, the Mexican government sent Squadron 201 to the Pacific front and declared war on the Axis Powers—Germany, Italy and Japan—after Mexican oil tankers were sunk by German submarines.

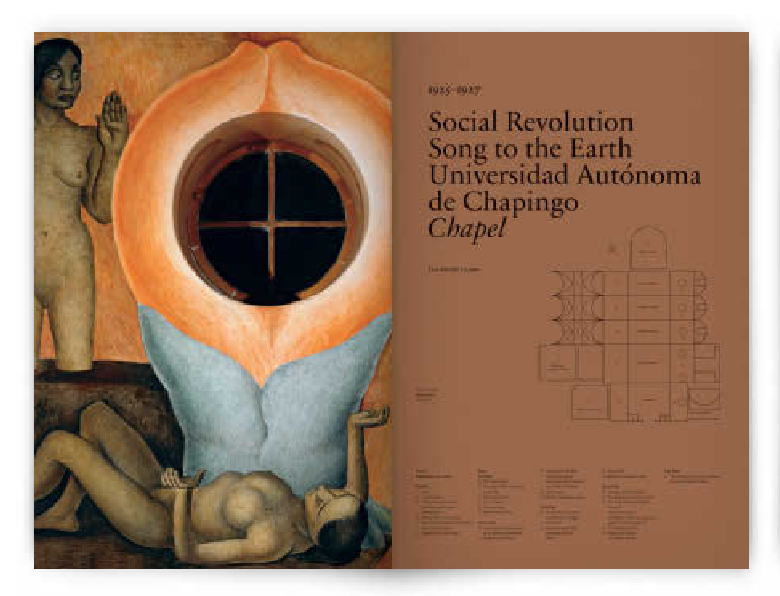
The construction of a new age

The economic upturn experienced by Mexico during the World War created expectations of sustained economic development. Though the reforms put in place by Lázaro Cárdenas in the late 1930s had laid the foundations for the country's industrialization, growth was largely attributable to the war. Ávila Camacho and Miguel Alemán's governments promoted industrial growth in a liberal economic framework. The newly-established entrepreneurial classes began to profit from an urban society dependent on industry and supported by agriculture.
One of the principal objectives of the two presidencies of the 1940s was political stabilization. They sought to internationalize the country, combining *mexicanidad* and progressive notions with anti-Communism. This new variant of Mexican nationalism was, they thought, essential to the construction of a new age.
Cultural policy was necessarily affected. Important institutions were founded: the Seminario de Cultura Mexicana de la Secretaría [Ministry] de Educación Pública in 1942, followed the next year by the Instituto Mexicano del Seguro Social [Social Security] and the Colegio Nacional, whose founding members included the most prominent figures of the sciences and humanities, notably Rivera and José Clemente Orozco. In 1944, the Museo Nacional de Historia was opened in the Castillo de Chapultepec. The modernization of Mexico City accelerated: expressways such as the Viaducto were already in place and the first blocks of flats were built. Leon Trotsky was assassinated at his home in Coyoacán in August 1940, almost four years after being allowed to take up residence in Mexico—largely thanks to Rivera's appeal to President Cárdenas. The painter David Alfaro Siqueiros, linked to the murder, was imprisoned for five months, then temporarily expelled from the country.
In 1943, the Paricutín volcano erupted. Several painters were fascinated by the spectacle, including Gerardo Murillo ("Doctor Atl") and Rivera himself, who depicted it in several watercolors.
Mexican cinema began its "golden age", ushered in by directors such as Emilio "El Indio" Fernández and Julio Bracho and cinematographers such as Gabriel Figueroa. The actor Mario Moreno, "Cantinflas" (a celebrated comedian who imitated the demagogic rhetoric of politicians), starred in *Ahí está el detalle*, directed by Juan Bustillo Oro, and the actress María Félix, nicknamed "la Doña" (The Lady), made her debut in 1942 in Miguel Zacarías's *El peñón de las animas*. Four years later, Luis Buñuel directed his first film in Mexico, *Gran casino*, starring Libertad Lamarque and Jorge Negrete.
In this period, too, the Instituto Nacional Indigenista was created. There were important anthropological and archaeological finds, such as the fossil remains of an individual first identified as "Tepexpan Man" and the Mayan mural paintings at Bonampak. At the end of the decade, in 1949, José Clemente Orozco died, leaving unfinished his murals at the Conservatorio Nacional de Música.
A form of relatively homogeneous nationalism prevailed in the second half of the 1940s and led to the formation of the Partido Revolucionario Institucional. This was intended to mark the end of the first, socialist stage of the Mexican Revolution.

The full wealth of Mexican art

The foundation of an Instituto Nacional de Bellas Artes y Literatura was first proposed during the electoral campaign of Alemán Valdés. Nationalist in orientation, the Instituto encouraged Mexican artists to develop their art along nationalist lines. The decision to create the Instituto was recorded in the Mexican Hansard, the *Diario Oficial*, on December 31, 1946, at the outset of Alemán's presidency. Through the Institute, the State played a key role in promoting art by sponsoring projects, promoting and disseminating art to a mass audience and subsidizing artistic production in general, not only in the visual arts but in theater, opera, dance and literature. The Instituto crystallized the cultural policies of the time, which received clear expression in the words of the composer and conductor Carlos Chávez, its first director: "The State prefers art that is the expression of the nationalistic spirit". The official attitude was thus to embrace all ideological and aesthetic variants of *mexicanidad* with the goal of "democratizing" culture.
An intensive campaign was therefore launched to acquaint all Mexican citizens and all the world's major capitals with the full wealth of Mexican art of every period and tendency. The image of a modern and cultivated country was to be fostered, overcoming the isolation Mexico had experienced in the aftermath of the Revolution. This international projection of Mexican art was also intended to encourage tourism and foreign investment, both of which were key aspects of Alemán's economic policy. Alemán emphasized his commitment to modern Mexican art by classifying all existing or scheduled murals in public buildings as part of the national heritage.

Opposite: The History of Medicine in Mexico: The People's Demand for Better Health *(detail). Hospital de la Raza, Mexico City.* ***Following double page:*** Water, the Source of Life *(detail), Cárcamo del Río Lerma, Mexico City.*







 “Any store avowing the barest level of chic keeps a book by the art publisher



TASCHEN in stock." —NEW YORK TIMES, *New York*

History as imagery



In this context, the Comisión de Pintura Mural was created. Its members, David Alfaro Siqueiros, José Clemente Orozco and Diego Rivera, selected muralists from the many candidates vying to decorate public buildings. The Commission was intended to ensure the promotion of muralism in all its aspects, although the control exerted by the "three greats" was controversial. The political nature of their murals was itself increasingly controversial as realism and abstraction battled it out on the international scene.
The State continued to commission murals for government buildings, hospitals, schools and housing units. During the 1940s, Rivera painted murals in the lobby of the first floor of the Palacio Nacional, in the Instituto Nacional de Cardiología and at the Hotel del Prado. He designed the mosaics for Frida Kahlo's house in Coyoacán and began building premises to house his collection of pre-Hispanic pieces, which he donated to the people of Mexico, Anahuacalli. In the first few years of the following decade, he decorated the Cárcamo de Dolores, the Teatro de los Insurgentes and the Ciudad Universitaria Stadium. He also painted a movable mural for a European exhibition on Mexican art.

The dialectic of history and social transformation

Rivera was no passive spectator of the times in which he lived. The theory of muralism was that revolutionary art should help awaken the people's political awareness and incite them to action. Rivera accordingly sought to glorify the Mexican people and democratize art. He said that his goal was to record the history of illiterate people in huge public murals because they could not read it in books. In these works, he created an integrated vision of humanity.
His subject and ideal was the dialectic of history and social transformation. His painting displayed a nationalistic vision (entirely in accord with his own beliefs) and this was well suited to the policies of a government then seeking to redefine the nation and create a national identity. Underlying his contradictory actions was the desire to promote socialism by whatever means were available and to make painting a vehicle for his message of liberation. By the time he undertook the decorations at the Palacio Nacional, the Hotel del Prado and the Teatro de los Insurgentes, Rivera was a practiced muralist. These works differ in structure and composition but share an outlook on Mexican history. They embody Rivera's interpretation of the historico-social reality of the Mexican people.
In these works, historical events are transformed into images. Humanity and its ideas become as one in their pursuit of ideals and justice. The protagonists are not simply individuals—the celebrated architects of Mexican national identity—but native Mexicans, *mestizos*, peasants, laborers, the cultures of the past and contemporary Mexican society. The important thing for Rivera was to mould each figure, never sacrificing the part for the whole but organizing the pullulating forms in perfect harmony. In all three murals, form and ideology serve to provide the common people with an illustrated voyage through Mexican history. […]

The splendor of pre-Hispanic cultures

Commissioned by the Secretaría de Hacienda y Crédito Público [Treasury], in 1929 Rivera began decorating the main staircase of the Palacio Nacional and during the 1940s returned to work on the first-floor lobby. The project was inaugurated in 1941 and originally involved 31 frescoed panels arranged around the four sides of the main courtyard between windows and doors. Rivera, however, completed only eleven panels and was unable to work on this project continuously.
The subject was a synthetic vision of Mexican history, starting in the pre-Columbian period and culminating in the 1917 constitution. For the first ten panels, Rivera wanted to capture precise images of the indigenous spirit: images through which one could *hear* the bustle of work and the chatter of local languages. In short, he wanted these panels to be an obsidian-tipped ritual arrow aimed at awakening the Indian part of the *mestizo* viewer. The pre-Hispanic past, which he had already depicted in the stairwell, figured as the (historical) starting-point for the construction of the Mexican nation and its national identity.
In his panels on pre-Hispanic Mexico, Rivera focused on the agricultural and trading methods and arts and artifacts of the Mesoamerican cultures. This coincided with the promotion of *mexicanidad* by a government anxious to recover the splendor of the indigenous past and demonstrate the relevance of its spiritual legacy. His perspective on the pre-Conquest world combines a broad knowledge of its cultures with his own ideas and interests. Lacking historical rigor, it is nevertheless realistic in even the tiniest details. Rich in color and shape and masterfully composed, the panels are divided into two sections by treatment and color. The lower part, resembling a frieze, presents scenes in grisaille that complement both individual episodes and the composition as a whole. […] Colonization, the humiliation of the indigenous peoples, their feelings about the conquest and the everyday splendor of pre-Hispanic cultures: these are the governing motifs of Rivera's unfinished "essay" about the past in the lobby of the Palacio Nacional.

The history of Mexico with the concision and drama of a short story

In 1946, Rivera was commissioned to execute a mural for the Hotel del Prado which—as a result of economic and administrative problems and changes in ownership—was still incomplete 14 years after construction had begun. The building stood at the heart of Mexico City on Avenida Juárez, a stone's throw from Alameda Park. The architect was Carlos Obregón Santacilia, with whom Rivera had worked years before. He invited Rivera to paint three works: one in the main dining room and two in the lobby. Given the hotel's proximity, Santacilia suggested that the emblematic 300-year-old Alameda Park should be Rivera's subject.
The following year Rivera painted *Sueño de una tarde dominical en la Alameda Central* (Dream of a Sunday Afternoon in Alameda Park), whose original title was *Sueño de un domingo en la Alameda* (Dream of a Sunday in Alameda Park). Like the Palacio Nacional mural, it

Above: Burning Judases *(detail), Secretaría de Educación Pública, Mexico City.* ***Opposite left:*** The Totonac Civilization *(detail), Palacio Nacional, Mexico City.* ***Opposite right:*** Portrait of America—The New Freedom *(detail), Private collection, Mexico.*

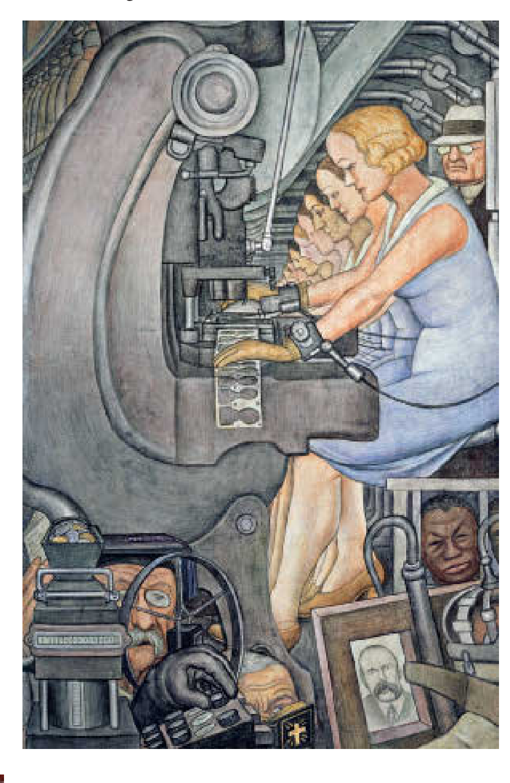
"La publicación es una de las ediciones más importantes sobre la obra de gran formato de este artista mexicano universal. Será un libro de gran belleza en su diseño, con reproducciones a color y en un formato extraordinario." —EL MEXICANO, *México D. F.*

represents the history of Mexico with the concision and drama of a short story. Mexico City was an increasingly popular tourist destination and Rivera wanted the hotel guests to encounter these images from his dreams and memories. Conceived as the narrative of a dream-stroll through the park, it is divided into three main parts and respects chronological order. The successive groups include more than 140 figures, making it an encyclopedia of Mexican history. Most of the figures are well known to the collective imagination of Mexico and all of Mexican society is reflected. The mural is set during the dictatorship of Porfirio Díaz.
The first segment begins with the Conquest and the colonial period, moving on to the two 19th century wars of intervention, the Guerra de la Reforma (1858–61) and the subsequent French and Conservative attempt to impose Maximilian as Emperor (1864–67). The figures in the foreground come from the immediate past and seem to be dreaming, some with their eyes closed. They represent the different social strata produced by the turn-of-the-century Mexico of Rivera's childhood. Spanish oppression and the power of the Church are represented by Cortés, his hands blood-stained, and the atrocities of the Inquisition. […]
The second part occupies the center of the mural. In the foreground, Rivera as a child and José Guadalupe Posada stand on either side of the subject of Posada's most famous etching, Calavera Catrina (a skeleton dressed as a fashionable lady). Rivera portrayed himself at the age of nine with a frog and snake peering out from his pockets. In one hand he holds an umbrella with a vulture's-head handle and in the other the hand of Catrina. Rivera has decorated her with a plumed serpent (Quetzalcóatl) alluding to pre-Hispanic cultures. Other witnesses of the Porfiriato include Frida Kahlo, who holds the Chinese yin-yang (eternal circle) in her left hand. […]

This section shows the immense diversity of forms of society that Rivera experienced in his childhood. His historical "cross section" is made up of a variety of periods and epochs. The treatment is for the most part frontal and shows careful attention to period detail. It is a parade of characters of all types, a gallery of documented portraits whose sources probably included books, prints, photographs and models.

"God does not exist"

The third part deals with the peasant and popular movements that culminated in the Revolution of 1910. It includes the revolutionary triumvirate of soldier, worker and peasant who worked to realize Francisco Madero's slogan: "effective voting". It also encompasses the post-Revolutionary period. The corruption and collusion of bourgeoisie, politicians and priests are portrayed in another triumvirate: president, archbishop and a businessman from modern-day Mexico.
All these characters, real and imaginary, are presented on a broad, brilliantly-colored backdrop framed by the stately trees of the Alameda and by architecture from the principal epochs portrayed: the colonial period, the 19th century and the modern era. A monumental figure presides over each of the three sections: Benito Juárez, Porfirio Díaz and Francisco Madero. These iconic figures (the liberators on either side of a dictator) symbolize key moments in Mexican history.
The mural was officially unveiled by President Alemán on May 26, 1948. But in June of that year Archbishop Luis María Martínez refused to bless the hotel, objecting to the words on the parchment held by Ignacio Ramírez, "El Nigromante": "God does not exist". Rivera inscribed them in reference to the thesis of Ramírez's speech on his induction into the Academia Literaria de San Juan de Letrán in 1836. The statement again provoked virulent hostility a century after its first utterance and led to two physical attacks on the mural. First, a group of engineering students broke into the hotel to erase the words, which Rivera restored the same evening. Next, an anonymous hand damaged the face of the child Rivera and again erased the words "does not exist". The





Casa Azul in Coyoacán and Rivera's studio were also attacked and the mural was consequently protected for the next nine years with a folding wooden screen that could be put up and taken down at will.
The context for the attacks was the unpopular rule of Miguel Alemán, whose presidency was deemed insufficiently independent of his predecessor Ávila Camacho and condemned for its corruption and cronyism. On his return from a trip to the Soviet Union, in April 1956, Rivera rewrote his inscription, which now reads "Conference at the Academia de Letrán, in the year 1836". This dignified solution respected historical truth but ended the controversy. […]
With his monumental mural works, Rivera gave a new dimension to the history of Mexico. His nationalist epic revised the present by reclaiming the past, notably the pre-Hispanic cultures and their direct heirs, the indigenous Mexicans, whom he regarded as an invaluable part of modern Mexican identity. In his historical itinerary, each episode portrayed is essential to the shaping of modern Mexico. He fused together the political, cultural and intellectual aspect of Mexico in the collective imagination, encompassing heroes, victims, and traitors and embracing a plurality of political positions and national projects. His own historical view led him to create works that transcend a decorative function and have forged an ongoing dialogue with the people.

Fifty years of slightly slutty behavior



THE GOLDEN TICKET

Hidden in only one copy of the entire printrun is a GOLDEN TICKET. The LUCKY FINDER will be Vanessa del Rio's guest for one evening! In your wildest dreams, you could not imagine the marvelous surprises that wait for you, documented by a world-renowned photographer.



"I just embraced the raw underbelly of life and let her carry me where she would. She's given me quite a ride."
—VANESSA DEL RIO

***Opposite**: I did several nurse-themed loops for Bob Genova and his partners Teddy Schneider and Bobby Hollander. This was called* The Lucky Patient.

 **The actual book is completely smiley-free!**





Back in 1974, the sexual revolution was in full swing and the adult entertainment business was on the verge of becoming Big Business. *Deep Throat* had created America's first porn star in 1972, but by 1974 Linda Lovelace was already retired and the industry was seeking the next big thing. Vanessa del Rio should have been that thing, except in 1974 there were no ethnic sex stars. Undeterred, Vanessa took any role they'd give her, because, amazingly, she was there for the sex more than the money. Fans, awed by her ferocious onscreen sexuality, made her a top box office draw and America's first Latina star. Retired since 1986, Vanessa del Rio remains a sexual icon who cuts across all ethnic boundaries. What her fans don't know is that her real life was, and is, as wild as anything she did on film.
In this sumptuous over-sized volume, TASCHEN celebrates a remarkably candid, confident and exuberantly sexual woman. Presented through Vanessa's own archive, in her own words, is a life at once shocking, titillating, amusing, and inspiring. And because paper and ink can't do justice to a personality this big, an original two-hour DVD documentary is included. If you aren't already convinced, this book will end all doubt that there could ever be another woman like Vanessa del Rio.

The author: **Dian Hanson** is TASCHEN's Sexy Book editor and long time friend of Vanessa del Rio. As a 25-year veteran of men's magazine publishing she edited titles including *Puritan*, *Oui*, *Outlaw Biker*, *Juggs*, *Big Butt*, and *Leg Show*. Her most recent books for TASCHEN include *Dian Hanson's History of Men's Magazines, Volumes 1–6* and *The Big Book of Breasts*.

VANESSA DEL RIO
Dian Hanson / Hardcover in a clamshell, DVD, **XL-format**: 30 x 30 cm (11.8 x 11.8 in.), 640 pp.
Limited to 1,300 numbered copies, each signed by Vanessa del Rio.



€ 350 / $ 400 / £ 300 / ¥ 50.000

COLLECTOR'S EDITION
Limited to 200 numbered copies, each signed by Vanessa del Rio, accompanied by a signed and numbered Robert Crumb lithography.

€ 750 / $ 1,000
£ 600 / ¥ 120.000

 "When it comes to something tastefully smutty to slip under your coffee table,



That's 'Slut' with a capital 'S'

Could history get more oral?
By Dian Hanson and Vanessa del Rio



Even now, when there are no film sets to get to, no photo shoots waiting, Vanessa del Rio wakes up early. She says she's afraid of missing something—a sliver of life, some passing pleasure. Vanessa proudly admits pleasure rules her life, from music and massage to food, dancing, drink, recreational nudism and recreational sex—especially recreational sex. The 10-dollar word for her is ebullient, meaning "full of cheerful excitement or enthusiasm." She's always laughing, at herself and the absurdity of the world and her place in it. She laughs telling jaw-dropping stories about her career as an erotic pioneer. She laughs about gunfights and obscenity busts and finding herself on the floor of a burlesque stage before 500 screaming fans with a busted knee and no way to get up. She can even laugh about growing up lonely and the chances of a slut aging gracefully, because at 54 she's alive and thriving, and still eager for each new day.

Profoundly female, Vanessa is not girlish. There's something bullish in her ebullience, a strapping and robust athleticism. Within this physical frame her consuming sexuality feels as natural as perspiration after a hard workout. Her body is more Neolithically lush than in youth: breasts heavier, thighs thicker, buttocks rounder. Her skin is still the same smooth caramel, her thick mane still blue-black, her lips as outrageous as ever. Vanessa proudly possesses the world's most carnal mouth; even in baby pictures her lips seem slightly obscene. Never a parsimonious virgin's pucker for Vanessa, no lipless spinster's slit. That glorious orifice was always generous to a fault, cut wide and deep to accommodate her legendary appetite for all things oral. And I mean all; what comes out is just as astonishing as what's gone in.

In casual conversation she'll say, "Did I mention one of my fantasies is going into a prison and attacking the prisoners, just sucking the testosterone out of them like a queen bee with her drones?" followed by her huge hearty laugh. Or "Did I tell you about the time I was supposed to be a bridesmaid at my friend's Valentine's Day wedding, when she was marrying a man who was in prison for rape, but I couldn't do it because I was in prison too?" Then she'll segue into some technical problem with her highly successful website. I yell, "Don't say those things unless the tape recorder's on!" and she just laughs and says, "Oh, that's nothing. I've got better stuff than that."

I've learned not to argue. Controlling her is out of the question. Vanessa is ever uncensored, with all topics given the same conversational weight. When you read later in this book why she was the one to perform the most outrageous acts in '70s sex films, consider that the conversation occurred in a crowded restaurant, with Vanessa's voice at its usual booming pitch. Sure, there's some exhibitionism in play when one says "ass eating" in public, but with Vanessa it's mostly that irrepressible ebullience. And why shouldn't she be cheerfully enthusiastic? Vanessa has beaten the system. She rose out of poverty, took life on her own terms, never apologized, never expressed regret, only briefly renounced her hedonistic lifestyle, and by staying true to the path she created has become a celebrated cultural icon.

As I was finishing this introduction Vanessa called in the grip of a fresh passion. She'd watched another porn star documentary on television and heard yet another star describe herself as a businesswoman and indignantly deny she was a slut.

"Dian, I'm telling people I'm a Slut with a capital S!" she said. "Why does everyone deny being a slut? Why is it acceptable for a woman to have sex for money and not acceptable to do it because she loves it, or for money *and* because she loves it? I will never deny I love sex! Are they going to crucify me when they read this book because I'm proud to be a slut? We have to make people understand how society has this all backwards!"

What better place to begin our trip into the life and mind of the One True Porn Star? And now, in the words of Vanessa…

I Want To Be A Whore

How I got started in the business, I was doing escort work for an Israeli woman named Eti, a madam in New York. One of the gigs was this woman who wanted a couple of women to come over for her and her boyfriend. She opened the door and here was this incredibly striking woman in a powder blue low-cut peignoir, with her nipples peeking through, looking like a blonde goddess. She had the most forceful eyes, white/blue eyes. It was Monique van Vooren. I got to sucking her pussy. She had about five women all together on the bed. I was one of five, but I totally took over. We were in a daisy chain. I did Monique. I wound up staying after everyone left and doing Monique more. The boyfriend was just watching, kind of coked out. This was before I started porn, 1973–74. It was in her house and I knew who she was.

I was an escort for a couple of years. But that came after traveling the country with a boyfriend I call Larry the Outlaw and walking the streets. I had a hell of a time. There was even a pimp involved, and the boyfriend in jail. But I can truthfully say I never did anything that I didn't want to do.

It was an adventure, one of many. I never let it get to the point where I was a down-and-out hooker on the streets. When I didn't want to do it anymore, I didn't do it. But I always found it daring.

40 Bucks A Film

I wasn't hired to perform extreme sex. I would just get totally into my scenes and they would capture it. If it was ass eating, then they got ass eating! If it was double penetrations, they got DPs! They would just be exuberantly rolling! Once my reputation was established I don't ever remember being asked to do anything, just if I was ready



"She is a person I dreamed about having sex with … She should go in the hall of fame for best sex scenes in the '80s."*—SNOOP DOGG

* 'me too.'—BENEDIKT

for it. That's what I mean about the spontaneity in the '70s, just letting it go. That must be what people like about that era, that you can see something real. To make that reality you have to be a "peeping camera." You can't say, "Now eat his ass," and have it come off as really hot, because then I'd have to get into my head and say, "Now I have to eat ass." I'd be thinking too much instead of just doing it from desire.

Double The Meter

OK … feminists, don't get on my case, because I'm the biggest friggin' feminist there is! I believe in the freedom to do whatever the fuck you want, especially sexually. Anyway … you know when it's really crowded on the train and a guy tries to rub on you? Well it's friggin' horny to feel a hard dick rubbing on your butt on the train while it's rocking on the tracks, I don't give a shit what you tell me! Women will shy away in disgust, which I guess is natural, but I don't have that barrier … what can I tell you? I let them do it. I'd arch into them and just rub back. I thought it was horny, and just liked to go on the train sometimes and get rubbed.
And cab drivers, they're so accessible. You get in the car and they're there! In the late '70s there was a cab driver I picked up and I started to show him my tits in the cab and then spread my legs, as if innocently, knowing he was watching in the mirror. I told him to pull up at the Skylight Motel [a fierce dive] on 9th Avenue and 40-something Street. I offered him double the meter and he paid for the room. He started eating my pussy. I'd just bought a magazine where I had a layout and I pulled it out of my bag and opened it so he could look at me in the magazine as he was eating my pussy. Jeez, was I the Slut Monster or the Slut Superhero? I should have worn a cape! [roaring with laughter] I don't think I ever considered the danger with cab drivers; at that moment it was just what I wanted to do. And if I was horny, I did it. It wasn't calculated. If you're a woman who's going to live out her life as the archetypal slut/whore—such lovely words—then you just go with it. Besides, most men are terrified of such a woman so I suppose I was in control. Most men never even imagine they'll experience such a rare creature in their lifetimes!

Out Of The Underground

When I got into it this was an extension of play. Only you got paid. But you got paid so little you had to get something else out of it. And we had a subculture called the "porn business" that was extremely underground, totally taboo, and there were free thinkers and free spirited people who did this for money and for fun. You were pushing your own boundaries as much as society's, but you also didn't think anybody was going to see you sucking dick on film. We weren't aware of how popular pornography was becoming. It was like a drumbeat running in the background. We were having fun, doing drugs, going to discos and meanwhile this thing was happening and it caught a lot of us by surprise. Suddenly, if you lived in New York, there began to be marquees with your face on them, huge. I was really surprised the first time I was recognized on the street. Overnight the underground moved above ground and we became stars.



Beyond Masturbating

There was a cop in Chicago who was completely awestruck. When I danced there my dressing room was filled with flowers from him. His sister came to see me and told me it was because I had saved his life. He was an undercover drug cop and was in a sting that went wrong and he got shot. He was in the hospital and all that kept him alive was thinking about a scene I was in, holding it in his mind. And it kept him alive! At the moment he was dying this is what flashed through his mind? But you could see it was real. I saw the sincerity in his eyes and his sister was there to back it up. She was also grateful and wanted to come to let me know it was real.

A Form of Rebellion

Today they call them roughies. Back then there was no special name; they were just the ones with sex and S/M in the same movie, and yes, I did enjoy making them. Later it became that if there was penetration and rough sex the woman had to have a smile on her face to show she was enjoying it. Not the men, though. You could always punish men. The Avon theater group made all these films. They owned two or three theaters in Times Square that showed exclusively S/M films.
I made my Avon films for Joe Davian. I ran into everybody in the business doing them. In the '70s it was a form of rebellion, to try everything. Joe had been in a concentration camp, had numbers tattooed on his arm and always directed dark movies coming from his experiences. He was a nice guy, a really nice guy, and he liked me because I could always get into what he was trying to do. I did a film called *Domination Blue* for him. It was about women in prison and I was one of the prisoners and the guards were supposed to take advantage of us and beat us and then we'd all get together and escape and take advantage of the guards. Joe came and whispered to me, "Remember what they did to you the day before," trying to give me motivation like a real director. I went over to the other actresses and said, "He's really serious about this scene so I'm just going to whack you really hard because otherwise he's going to want to keep doing it

Opposite top: *A photo from my bodybuilding days.*
Opposite bottom: *Still from* Babylon Pink, *1979, courtesy of Cecil Howard and Command Video, © 1981 CCC.*
Above: *An L.B.O. loop with Merle Michaels, (hidden by Mr. Smiley) a late-'70s star forgotten today.*

The one true porn star

"She is a role model for every woman who wants to express and enjoy her sexuality." —FOXY BROWN



over and over." They all agreed that I'd just give it to them really good and that's how we did it. Then most of the footage had to be cut away because of the intensity!

Chicka Chicka Boom

Black people relate differently to sex. Black sexuality is extroverted, rawer. Rap is rawer, more angry and passionate; you can feel the more blatant sexuality than in white-based rock.

Black and Latin women like to strut their stuff. Historically they come from hot countries where less clothes are worn and they're more comfortable with their bodies. Even big ethnic women think they look hot, they feel hot and therefore they are hot. They could look in the mirror and say, "I need to change this or that," but they choose to flaunt it instead. And the men are at their feet. If you grow up held down, the one thing they can't take from you is your inner soul, your body and sexuality. It comes from survival. These women are less afraid to get down and dirty when it comes to sex. They're not afraid to look at movies; they want to know how to suck dick well. I think the women who like me do because I'm able to do what they want to do without holding back. I never thought women would hate me for this, and over and over I get letters from women saying they admire that I could just let myself be who I was with no shame. It inspired them to express their sexuality rather than suppress. In a world that's white-run they appreciate seeing one woman of color really standing out and feeling it and being it and meaning it. They call me the Black Marilyn. "You're our Marilyn," I've heard over and over.

Gym Rat

From what I heard, the dykes in the Richmond City Jail were waiting for me. [laughs] They'd seen me on the news. I wound up making friends with the head dyke, an older black woman, who was also named Vanessa.

I was assigned to clean the guards' toilets, mop the floors, and that's when I started to exercise. The mop was my first weight. That sucker was heavy! Little by little the other women starting doing exercises, so I guess I was a positive influence. They even asked me to head an exercise class, but I was hoping I wouldn't be in that long. The guards were annoyed I was so eager to do my work. I'd be there at 6:00 in the morning holding onto the bars waiting for my detail. I used to mop the stairs in the visitors' section and there was a window there where some of the male guards would come to see me every day as I did my mop workout. By the end I was combing my hair in a DA and rolling my Marlboros in my sleeve.

I made *The Devil in Miss Jones 3* in 1986, and it was when I was the most juiced up. I could have torn up the set. You can really see the male side of Vanessa coming out. And the shock they got at my new improved clit was priceless! It was huge and engorged. I'm supposed to be condemned to hell for sucking dick and for saying what I've always said about nuns and priests. So in hell there was Peter North, Marc Wallice and a few other men wearing pig masks, snorting like pigs and fucking me like a pig. Someone was sucking my pussy, I was sucking eight dicks and the Dark Brothers were yelling the filthiest things the whole time, egging me on.

I wound up getting Best Group Grope of 1986 from the Critics' Adult Film Awards for that scene. Even the boom person on the set, she couldn't believe the gangbang. She said, "How can she do that?" And my clit shocked the critics. I said, "Hey, I did my job on my last film. I shocked the porn critics!"

Conjuring Demons

I cannot remember the years in relation to sex in my childhood. It all comes back in little pictures … in school we would play games with the boys, like tag. And the boys would grab us. Grab our breasts, grab our asses, grab our pussies, and I would always like that. I let them do it. It felt naughty, but good as well. And they would call me "hooah," whore, which bothered me, but in a way I liked it at the same time.

Because of my experiences with my uncles and cousin, I, like many women, was alerted to my pussy early, and what you do with that information takes many forms, like rubbing on a couch, like letting boys touch you, because now you've found your pleasure spot. If that hadn't happened, when would I have discovered it? And with my Catholic upbringing, would I have embraced it like I did if I discovered it any later? I don't have that answer.

When the boys were grabbing us there was maybe one other girl who let them touch; the rest pushed them away. They'd grab me and I'd be giggling and then they'd grab me all over and then they'd call me a hooah. I think at that point I felt like, "OK, I'm a hooah." That's when I admitted I basically like doing things that feel good.

Quite A Ride

Many, many men fall in love with sluts, but when a slut gets love she doesn't always know what to do with it. I personally am afraid to love fully and to trust love.

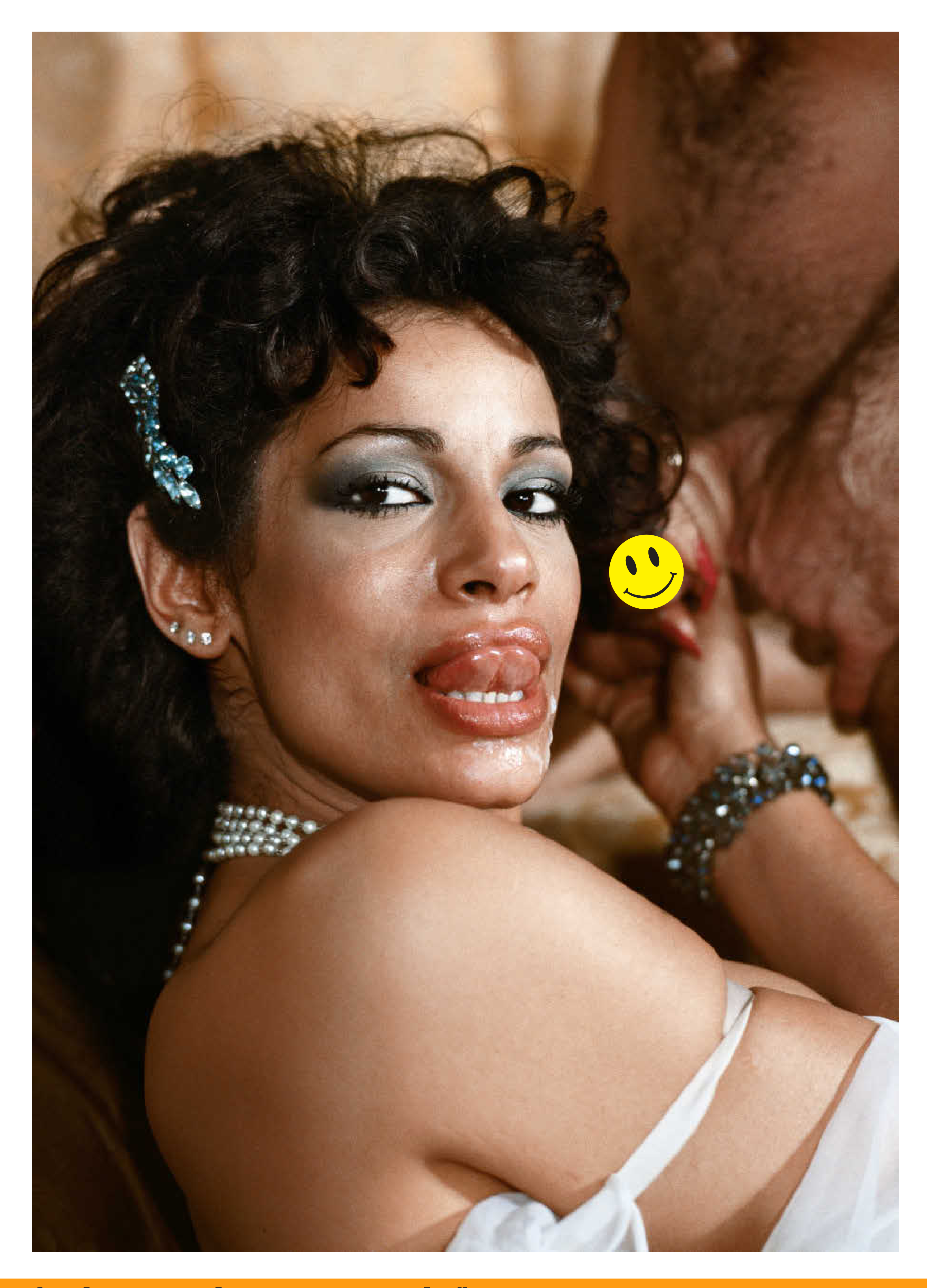
If, as they say, women give sex to get love, in the porn industry we fucking scream it out. But I also have a true love of sex and it's a big deal to me that people accept this, that I'm really having fun, no matter where it came from, that I have sex for sex as much as for love.

I'm grateful that my life has been so adventurous and any experience that may have been exploitative I always turned to enjoyment. I was not abused in the business. I didn't have boyfriends who beat me up. I just embraced the raw underbelly of life and let her carry me where she would. She's given me quite a ride.

***Above, left:** Spelling my name in body language; let's see, it starts with a 'V'…* ***Below:** Me, Samantha Fox and Jill Monroe, New York's first transsexual actress, at a Times Square film premiere.* ***Opposite:** With my then-boyfriend George Payne in the L.B.O. loop A Date With Vanessa.*



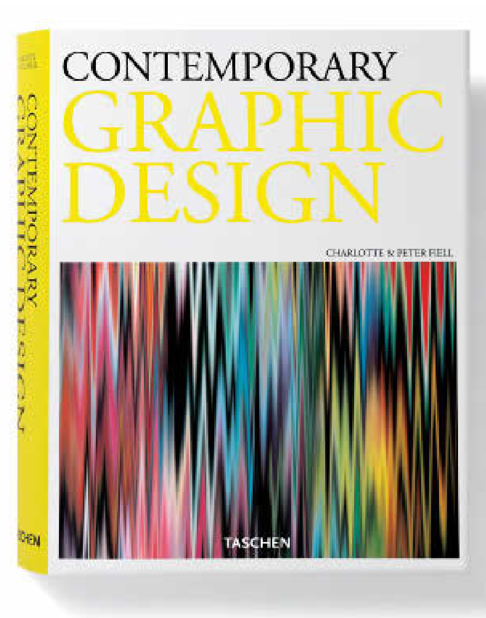
 "Dian Hanson's eye for the detail of what is sexy always offers us a



fresh perspective on pornography." —ABOUT.COM, *New York*

Packing a powerful visual punch

Contemporary avant-garde graphic design

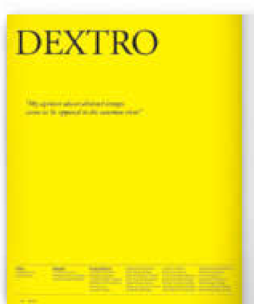


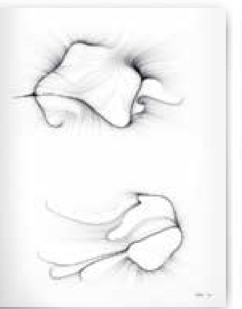
CONTEMPORARY GRAPHIC DESIGN
Eds. Charlotte & Peter Fiell / Hardcover,
format: 19.6 x 24.9 cm (7.7 x 9.8 in.), 576 pp.

ONLY € 29.99 / $ 39.99
£ 24.99 / ¥ 5.900

Opposite: *Adapter, project: "I Hate You for US Army," poster, 2006. Client: Personal project, N/A*















This compendium showcases the extraordinary cutting-edge work of 100 of the world's most progressive graphic designers, from the hard-hitting political messages of Jonathan Barnbrook to the lyrical digital compositions of Peter Saville to the iconoclastic imagery of Stefan Sagmeister. Alongside the array of visually stunning and thought-provoking advertisements, CD covers, posters, packaging, websites, and corporate identities are texts by each designer expressing his or her individual approach to graphic design practice as well as personal insights into the motivations that lie behind the work. An accompanying introductory essay highlights the current issues surrounding graphic design practice, from the ascendancy of digital tools to the amorality of consumerism. By presenting a provocative survey of the latest, most experimental and forward-looking graphic design from around the globe, this exciting book provides a unique and totally unforgettable snapshot of where the discipline stands today and hopefully offers directions for its future. *Contemporary Graphic Design* is absolutely essential to anyone interested in the power of images.

The editors: **Charlotte and Peter Fiell** run a design consultancy in London specializing in the sale, acquisition, study and promotion of design artifacts. They have lectured widely, curated a number of exhibitions, and written numerous articles and books on design and designers, including TASCHEN's *1000 Lights*, *1000 Chairs*, *Design of the 20th Century*, *Industrial Design A-Z*, *Designing the 21st Century*, and *domus 1928–1999*.

 "It's a great flip through, fully loaded with print, Web, signage, and



branding work by an international roster." —I.D., *New York, on* Graphic Design Now

Ethical aesthetics

By Charlotte & Peter Fiell

Surrounding us every minute of every day—from packaging, print and signage to television identities and web pages—graphic design is an omnipresent aspect of modern life. Complex and ever changing in form, it synthesizes and transmits information to the public while, at the same time, reflecting society's cultural aspirations and moral values.
The four years since we published *Graphic Design for the 21st Century* (2003) have witnessed many developments in the practice of graphic design, and significant shifts of emphasis in both style and content. For example, the ever-growing interactivity of computers has transformed graphic design from an essentially static medium to one



that increasingly involves movement. The greater sophistication of software solutions has also refined image manipulation, and graphic designers worldwide have creatively exploited the blurring of fiction and reality that this facilitates.

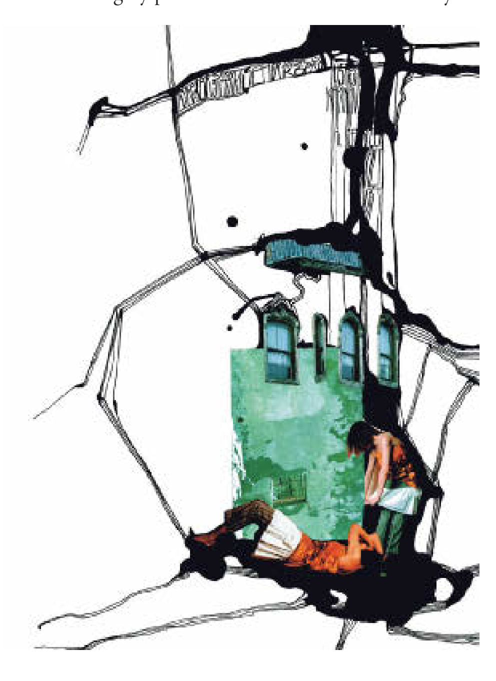
Many of the younger generation of graphic designers working today grew up with computers

Many designers—and, of course, film makers—have exploited these potentialities to the full, generating hyper-real artificial environments in which even the laws of physics can be broken at will. This has given media of all kinds a rather surreal air, promoting greater skepticism among audiences who are no longer prepared to trust the evidence of their eyes. Indeed, the more polished the message and its delivery have become, the more distrust they seem to breed. Unsurprisingly, this trend has inspired many graphic designers to reconnect their work with the "authentic" and hand-drawn—employing scratched, shaky or blotched visuals to suggest a trustworthy simplicity. Taken to extremes, this approach has spawned a variety of campaigns clearly constructed on the principle that, "if the ad is crap, the product must be good". The almost cult success of the Cillit Bang campaign featuring the over-enthusiastic "Barry" and his cleaning products, revisited in endless spoofs and remixes on the web, succeeds precisely because of its garish "naffness". Similarly, the huge impact of Dove's Real Women campaign owes much to its parodying of "glamour" advertisements and the rigidly idealized portrayal of female beauty that they display.
To the same extent popular websites such as YouTube, a video-sharing portal which allows easy-to-access self-broadcasting, have fundamentally changed the nature of user participation by offering media exposure on the audience's own terms. In some ways this digital ascendancy has eroded the professional graphic designer's status—now everyone with access to a personal computer thinks he or she is a design maestro, regardless of talent. After all, many of the younger generation of graphic designers working today grew up with computers and have a detailed understanding of programming. Fundamentally, they are technophiles rather than technophobes. Rather than being intimidated by technology, they are prepared to experiment with and subvert it. Indeed, designers have frequently cracked commercial software codes so as to adapt it to their own requirements. For example, the Scriptographer plugin (designed in 2001 by Jürg Lehni) is a wayward child of the ubiquitous Adobe Illustrator™, and uses JavaScript to extend the original software's functionality allowing, according to its website, "the creation of mouse controlled drawing-tools, effects that modify existing graphics and scripts that create new ones". Many of Scriptographer's tools are designed to generate visual complexity—Tree script sprouts seemingly random branches; Fiddlehead script grows fern-like tendrils; Tile Tool script has an engaging block-like quality; Faust script has a topographical 3-D quality; and (our personal favorite) Stroke-Raster script translates the pixel value of an image into diagonal lines of varying thickness.



For many of the designers included in this publication, graphic design is not simply a job but a way of life and a source of identity

This type of advanced software has led to a strong re-emergence of ornamental complexity within graphic design, and a post-modern delight in "more" rather than "less". In the past, hard-line Modernists believed ornament itself was linked to immorality. In his 1908 design manifesto Ornament and Crime, Adolf Loos famously asserted that, "the evolution of culture marches with the elimination of ornament". This current renaissance of the decorative rejects such strictures for an exuberant and playful naivety. In part, this can be seen as an attempt to humanize communications, and to re-connect the audience with the message in an increasingly atomized and coldly corporate world.
Understanding the technology used by designers does not, however, explain their motives for designing. For many, if not most, of the designers included in this publication, graphic design is not simply a job but a way of life and a source of identity. A significant number weave intellectual ambitions and agendas into their work, most commonly reflected in a left-leaning political outlook and a desire to highlight ethical and environmental concerns. In this regard, graphic designers are alert to the powerful tools of persuasion at their disposal. The same skills that can market fizzy drinks and soap powder can also be employed to change public attitudes on a whole raft of issues, be it sweat-shop labour, environmental destruction, unfair trade practices, gender-discrimination or the war-fueling greed for oil. One of the most high profile graphic-designers-with-principles, Jonathan Barnbrook, declares his motivation to be, "an inner anger which is a response to all the unfairness that is in this world". His highly politicized work has conscientiously



sought to challenge capitalist structures, and is as thought provoking as it is visually stimulating. Similarly, in the last few years, the AIGA (American Institute of Graphic Arts) has begun to see its mission as promoting socially responsible design, rather than the reputations of individual designers. In a recent statement the Institute acknowledged that, "In today's world, complex problems are usually those defined by a complex context. And increasingly, as noted in the Kyoto protocols, the Johannesburg conference on sustainable development, the global tensions surrounding cultural terrorism or revulsion, and a stumbling of economic growth, the context involves economic, environmental and cultural dimensions". Consistent with these sentiments, the AIGA has begun sponsoring a number of ethically-driven initiatives, such as The Urban Forest Project in New York's Times Square (October 2006). Importantly, the web now allows for a greater dissemination of this type of work among communities of like-minded people, and graphic designers increasingly understand their role as providing a vital interface between high politics and public consciousness.

It is not surprising that this generation—weaned on MTV, grunge and skateboarding—has a very different approach to media production than its predecessors

Political and commercial developments, and the extraordinary power of the web, have also recast the geographical and cultural configuration of graphic design. The integration of former Eastern Bloc countries and China into global cultural and business networks has been highly influential. This survey features designers from Russia, Slovenia, Hong Kong and Turkey, alongside work from countries more traditionally associated with avant-garde graphic design practice, namely Britain, Germany, Switzerland, Holland and France.
One of the most startling characteristics of the designers featured here is their youth – with the vast majority belonging to Generation X (born between 1965 and 1980), with its post-baby-boom cynicism and love of irony. It is not surprising that this generation – weaned on MTV, grunge and skateboarding – has a very different approach to media production than its predecessors. Much of their work references youth culture and is used by companies to inject their products with the essential hip credibility. Interestingly, their thoughts, as revealed here, are noticeably self-reflective, referring back to their adolescent experiences – it is as though the teen in them has never really grown up. A recent phenomenon has also been the appearance of "viral marketing" as a way of tapping into the idealistic, optimistic, and flexible mindset of the still younger Generation Y (born between 1980 and 2000), or as it is sometimes known GenY. Even more resilient to traditional marketing techniques than its older brother, this grouping shows how the Internet has created a swing away from television and print advertising towards web-based community platforms (which are already being infiltrated using viral marketing techniques). To get their message across, today's graphic designers have to be ever-more aware of the fast-moving currents of youth culture, which like its demographic, are characterized by short attention spans and a natural empathy for technology.



In an attempt to engage the ever-shortening attention span of today's media-savvy-yet-weary audience, many media producers are increasingly using sexual imagery to sell all kinds of products. The problem is that like the games junkie who becomes anesthetized to violence, the audience of potential consumers becomes so jaded with titillation that images have to become more and more raunchy in order to create an impact. Regrettably while many of the graphic designers featured here have conscientiously labored to critique the iniquities of contemporary industrial society, much of today's media appears to be working just as energetically to extend its moral bankruptcy, sensationalism and celebrity worship.
If graphic design is to remain a vital force within the contemporary cultural landscape, its practitioners must take on board not only the plethora of new media platforms, but also the fact that it is indeed possible to be a successful graphic designer without selling your soul – and many of the designers selected for this survey are shining examples of this belief. They are prepared to respond to their new global responsibilities with work that is aesthetically and conceptually fresh.

Opposite left: *Peter Saville/Howard Wakefield, Project: "Loop", fabric hang tag, 2006. Client: Kvadrat.* ***Opposite right:*** *Aylin Önel, Project: "The 2924th. KM", visual poem created for fashion page, 2005 (photographer: Melisa Önel). Client: Trendsetter magazine.* ***Above:*** *Vladimir Dubko, Project: "Shine", magazine cover illustration, 2005. Client: Fashion Collection magazine.*

What's your sign?

The world's best logo designs



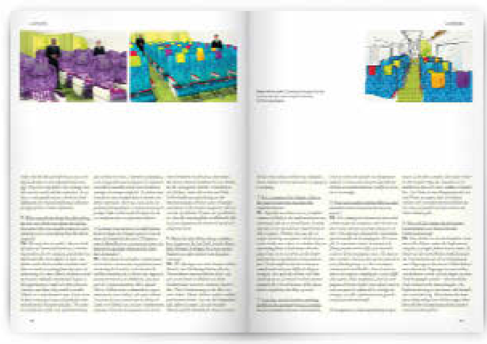
LOGO DESIGN

Ed. Julius Wiedemann / Agenda finishing with ribbon closure, format: 16.8 x 22.6 cm (6.6 x 8.9 in.), 384 pp.

ONLY € 29.99 / $ 39.99
£ 24.99 / ¥ 5.900









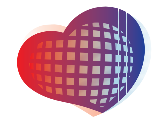


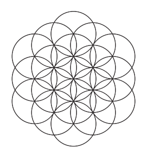


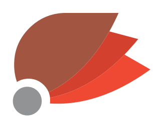
Everybody knows that brand identity is key. A good logo can glamorize just about anything, so it comes as no surprise that logo design is a crucial step in the development of a product or service.
This exhaustive guide brings together diverse logos from over 30 countries, organized into chapters by theme, such as media, retailers, events, regions, services and agencies. A full index provided at the end of the book lists each logo's company, designer, and designer's website. Also included is a case study section, concentrating on logo application and development.
No graphic designer can do without this book, and anyone who's interested in design will appreciate this diverse compendium of visual ideas. As scientist Linus Paulin once said, "In order to come up with one good idea, you must have lots of ideas."

The editor: **Julius Wiedemann** was born and raised in Brazil. After studying graphic design and marketing, he moved to Japan, where he worked in Tokyo as art editor for digital and design magazines. Since joining TASCHEN in Cologne, he has been building up TASCHEN's digital and media collection with titles such as *Digital Beauties*, TASCHEN's *1000 Favorite Websites*, and *Illustration Now!*.

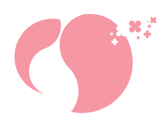
 "I'm a hugh fan of your books! I collect them, and cherishe them as art











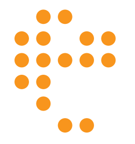








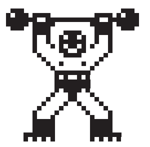


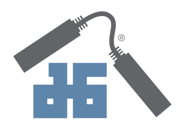
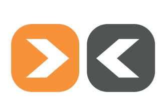







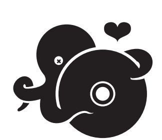




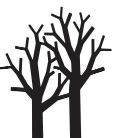








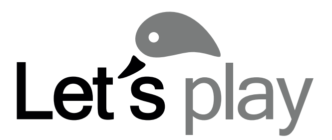























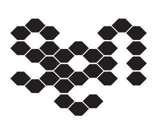

















works. I hope you'll keep bringing your work to Argentina!" *—Mäda, Argentina, on taschen.com*



"Few have truly been able to say that their life has been a walk on

Simply sexy

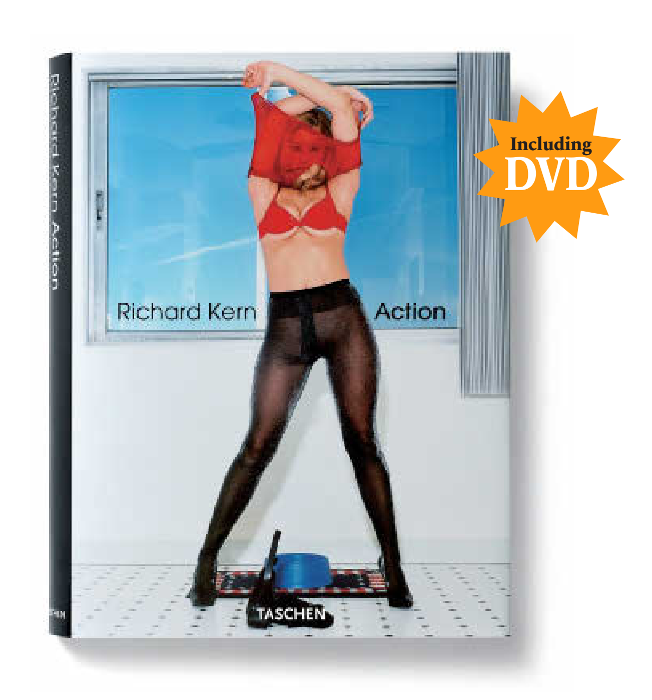
Richard Kern's gloriously natural girls



Richard Kern, Los Angeles, Summer 1999. Photo: Benedikt Taschen

"Why is the ICA showing this nasty rubbish? Should this man be walking free?"

—SARAH KENT, TIME OUT, *London*



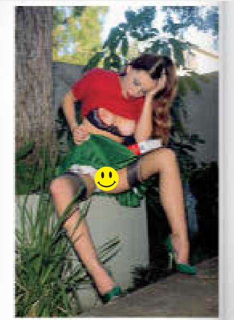
RICHARD KERN. ACTION

Ed. Dian Hanson / Richard Kern / Introduction: Richard Prince / Hardcover + DVD, format: 22.5 x 30 cm (8.9 x 11.8 in.), 280 pp.

ONLY € 29.99 / $ 39.99
£ 24.99 / ¥ 5.900













Richard Kern likes real women: unpretentious, unadorned, and definitely undressed. Those who love Kern know each book is an invitation to join him in his privileged world where natural young women share their most intimate moments. Richard has never lost his boyish curiosity with girls and their secrets, so instead of posing them in sterile sets he follows them through the house—or rather his New York apartment—from backyard to kitchen to bathroom to bedroom, capturing every sexy and embarrassing moment. *Action* is his most revealing book yet. For 280 pages we careen through the life of Kern, accompanied by dozens of energetic, fun-loving, clothes-dropping exhibitionists. "Young women want to show the world they're not like their man-hating women's lib mothers," a Kern model once told me, and these girls certainly get the point across. To further assist the young ladies in their rebellion, the book includes an hour-long DVD of original Kern film with an exclusive musical score by Thurston Moore of Sonic Youth. Way to stick it to the Mom, ladies! And thank you, Richard, you lucky dog. *—Dian Hanson*

The artist: **Richard Kern** was born in North Carolina in 1954 and has lived and worked in New York City since 1979. In the 1980s, he produced a series of short films that now are recognized as the central works of the movement known as the Cinema of Transgression. In the 1990s he switched to still photography full time and occasionally directed music videos for bands including Sonic Youth and Marilyn Manson. Kern has published nine books and is a regular contributor to a variety of international publications.

The editor: **Dian Hanson** began her publishing career at *Puritan* magazine in 1976 and went on to edit a variety of adult titles, like *Partner*, *Oui*, *Hooker*, *Juggs* and *Leg Show* magazines. Most recently, she authored TASCHEN's *The History of Girly Magazines*, *Tom Poulton: The Secret Art of an English Gentleman* and *The Big Book of Breasts*.

the wild side. Richard Kern can." —BIZARRE, *London*

Dozens of fun-loving exhibitionists

By Richard Prince

"These photographs may strike some people as sexist and others as sexy. Either way they are uncommonly visceral."

—THE NEW YORK TIMES

I'm not sure anything I have to say about Richard Kern's work will turn out to be true. None of the girls in his pictures seem to be interested in getting out of their clothes again. It's only for him that they do it and it's almost like they're doing it to keep the picture themselves, maybe just a Polaroid and put it in a diary or behind the mirror up above their dresser. They all seem like they know each other: in the same grade, work part time after school or on weekends to get some money and spend it on make-up, drinks, gas and gum. These girls don't go to the gym. They're not on a volleyball team. And they probably get C's and D's and don't think much about after high school... like they're not interested in careers. They all have boyfriends. They started sucking guys' cocks around fourteen. It wasn't a big deal for them. It's what the guys wanted. Their boyfriends showed them porno tapes and they said, "Sure, I can do that." Right now they live with their mothers, and the ones who don't live in Brooklyn in railroad apartments with the tub in the kitchen. When Richard takes their pictures, it's on the floor of these apartments. They use their refrigerators for air conditioners. One girl is already naked when Richard comes over to take her picture. She answers the door. She has sneakers and socks on and a dildo up her hole and she's laughing... She says she had it there for twenty minutes. She says it's OK up there but it would be better if she had some batteries.



Unperfect girls with no lies. They like to stick their asses up in the air for kicks. When school gets out they don't go to glee club, they go to detention. The beavers in Richard's photos are wide open and filled with fingers and rubber and surrounded with see-through panties with stenciled Disney cartoons. They smoke dope, pick their noses, pee on the floor and drink cum out of condoms. I wonder if Richard fucks any of his models. I don't think so. He's there for the photograph, not for sex. The sex is in the taking. It's in the conversation between the girl and the camera. When Richard is looking through the finder and framing his view, all he wants and all he gets is thinking. It doesn't make him hard; it makes him happy. When he squeezes the shutter he's biting the girl. He's eating her. His eye doesn't blink and the brain is washing. He's surrounding his girl and making her live. He knows what will happen after, when he gets back to his room and he's looking at his slides ... when he's taking the picture now, he's looking forward to later. It's the knowing of what he's getting that turns him on and makes him go.

Unperfect girls with no lies. ... they don't go to glee club, they go to detention.

Violent. Perverse. Offensive. That's not the way I would describe it. Beauty is better. I know Richard is more familiar with alternative and punk but when I look at his films and photographs I see things beautiful and exciting. Out in the jungle when the black men capture a white woman and take her back to the village and the black women take the white woman into the hut and work on her. Or when the German guard has got her prisoner (it's a girl guard) spread-eagled naked to something criss-crossed and is pulling the prisoner's tits and nipples and attaching clothes pins on the lips of her cunt and is commanding her to let the shit and piss come out of her right now and if she doesn't she'll get the dogs to kill her husband and children. Is that Lydia Lunch playing the part of the German guard? Is that Scott and Beth B with the eight millimeter film? Is that Sonic Youth rocking on stage? *Fingered, Submit To Me Now, My Nightmare* ... are these some of the titles to the songs that I hear on the soundtrack?

"Project ISM, naked ammunition." This is an Internet site that I got out of a magazine that some of Richard's photos were in. When I went to it, it was all his photos. Well, not his photos, but the same thing. They might as well be. "Might as well be" is good. Might as well is the way to do it.

Ishotmyself.com is where you log on. There you see Charlotta who describes herself as "oceansize." Richard could be right there with her outside the "crop," looking in, leaning and framing and staring. Instead she's taking the photo herself, handheld, with her no/shave snatch dyed blue, with her no/shave pits dyed yellow. She fills up the entire frame and talks about "bunkering down on the couch with a box of bandaids. Richard could take all these photographs and call them his own. They're just like his. Clumsy, smashing, ladybug camera magic, extra today, cyber-dyke, Creamsicle, god's art, sugarcut, hippie Manson, and a lot less boring than reading Shakespeare. There's a picture of Xena who calls herself Willful Damage, who likes to "empty out the third drawer for some erotic inspiration, using just about everything but the kitchen sink." She's tied up with number four rope that's cleaving in her ass. She's got a rubber mask covering her head and what looks to be squished banana and runny jism coming out of a hole in front of her mouth. Xena also refers to herself as the Kitchenwizz. She pretends to be on a cooking show. I think this one is signed by Richard.

... god's art, sugarcut, hippie Manson, and a lot less boring than reading Shakespeare

Richard Kern's girls aren't really in high school, they only look like they are. I think he meets them when he's getting a slice of pizza. In one of his books, on the last page there're four or five girls holding up documentation, like a license or a birth certificate ... proof of age ... like they're being carded at the door of a nightclub. I'm not sure if he makes them sign a model release but this "proof" page is protection from lawsuits. Underage, jailbait, statutory rape, robbing the cradle. Virgins for King Kong. Color Me Mine. Build-A-Bear. The American Girl. Sometimes Richard photographs older girls. Two at a time. Girlfriends. They're big girls. Plus Size ... "roomy." Another slice of pizza. The whole pie. I think these are the mothers of the barely legal girls. The mothers of the tight young candy girls. Maybe Richard's in the Hells Angels.

 "Imperfections galore, these sophisticated snapshots show it like it really is. Fans of



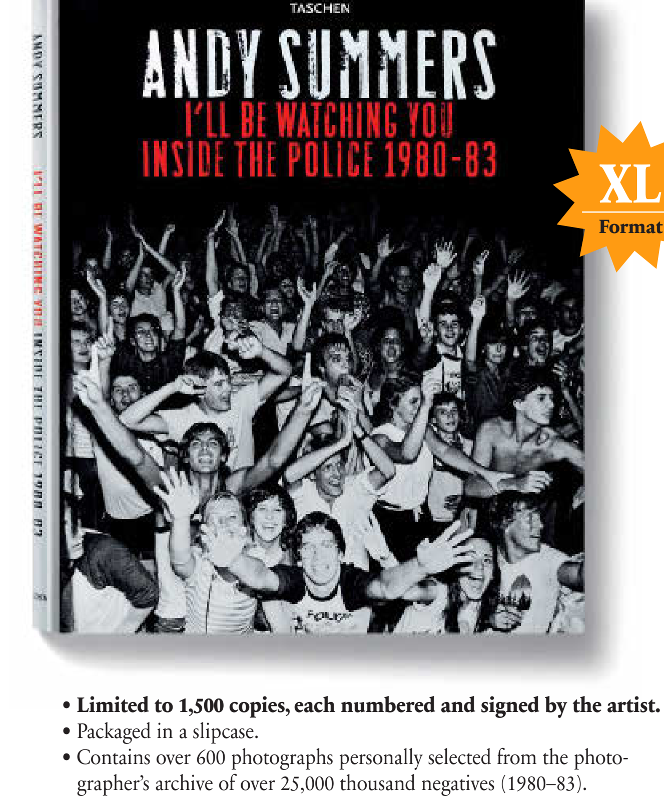
Kern's previous work will find this new direction refreshing." **—PENTHOUSE,** ***London, on*** **Richard Kern. Model Release**



“Summers’s lens captures the zeitgeist of metro life.” —MICHEL VON JOEL

The summer of Summers

The Police on tour photographed by guitarist Andy Summers



"The level of power we have now is scary. Sometimes I feel as if we are a pack of satyrs on the loose..."

—ANDY SUMMERS, 1982



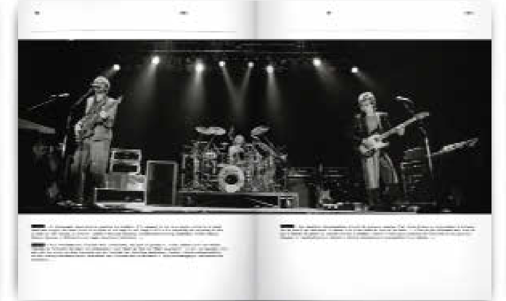
I'LL BE WATCHING YOU: INSIDE THE POLICE, 1980–83

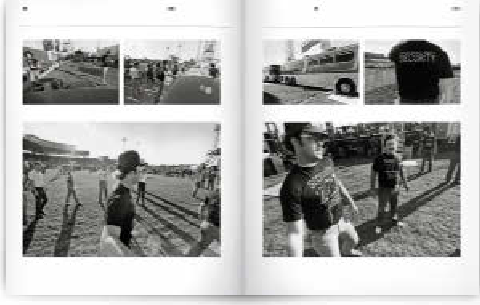
Andy Summers / Hardcover in a slipcase,
XL-format: 27 x 34 cm (10.6 x 13.4 in.), 378 pp.

€ 350 / $ 400
£ 300 / ¥ 50.000

- **Limited to 1,500 copies, each numbered and signed by the artist.**
- Packaged in a slipcase.
- Contains over 600 photographs personally selected from the photographer's archive of over 25,000 thousand negatives (1980–83).
- Most photos are previously unpublished, and many of them have never even been printed prior to this project.







In the early 1980s, The Police went on tour accompanied by a photographer who documented the band behind the scenes in a series of candid and striking black and white photos. This talented photographer also happened to be the band's guitarist, Andy Summers. Yes, it's true—the man responsible for the guitar lick from "Every Breath You Take" was not only the backbone of one of the most popular bands of all time, he also possessed a visual gift for composition and mood that allowed him to capture the spirit of The Police better than anyone else could have. This book, somewhere between photojournalism and an illustrated diary, follows The Police around the globe between 1980 and 1983. From the American West to Australia to Japan, Summers recorded the band working and partying—the proverbial sex, drugs, and rock and roll—including rehearsals and recording sessions with band-mates Sting and Stewart Copeland; life on the road with other groups including The Go-Go's, XTC, and The B-52's; and exclusive back-stage and on-stage footage from concerts including Plaza de Toros (Barcelona, 1980), Budokan (Tokyo, 1981), Wembley Stadium (London, 1981), and Shea Stadium (New York, 1983). He also photographed fans, landscapes, still lifes, and passers-by in a reportage style reminiscent of Henri Cartier-Bresson and Robert Frank. Containing over 600 photos and filled with diary-style entries, *I'll Be Watching You* is a sumptuous volume beating with musical energy, nostalgia, and atmospheric beauty. A must for photo buffs and Police fans alike.

By the way: The Police are back with a 80-city worldwide Reunion Tour in the Summer 2007

The artist: While **Andy Summers** is best known as the guitarist of The Police (1977–86), he has since forged a successful and acclaimed solo career with contemporary instrumental music that, like his work with Sting and Stewart Copeland, draws on his love of jazz, world, classical music, and his fascination with creating sonic textures. His post-Police years have produced more than two dozen solo albums, soundtracks, and collaborations, plus hundreds of international concerts, and induction to both the Guitar Player Hall of Fame and the Rock and Roll Hall of Fame. Summers's parallel passion for photography has led him to document subjects ranging from rural communities throughout Southeast Asia to timeless noir-style street scenes in cities around the world. His photographs have been shown in galleries in New York, Los Angeles, Tokyo, Amsterdam, Paris and London, and his books include *Throb* (1983), the Ralph Gibson collaboration *Light Strings: Impressions of the Guitar* (2004), and the memoir *One Train Later* (2006).



Andy Summers reviewing proof pages with editor Nina Wiener, Los Angeles, 2006 ***Opposite:*** *Sting in Tokyo, 1980*

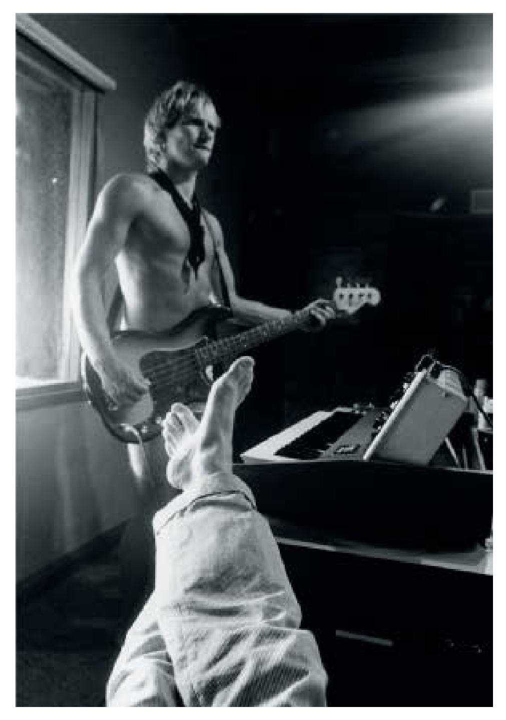
"Between the Stones and U2, the Police were the biggest band on the planet." —ROLLING STONE, *New York*



 “For Summers, photography is a kind of netherworld into which he

"Being in a band is like living in a submarine."

By Andy Summers



Omaha, Nebraska, or somewhere like it and I'm bored with sitting in the trailer before sound check. I pick up my Telecaster from a brown-and-tan-checked couch and pit its tiny, unamplified voice against the dying-animal moan that comes from outside—a composite of diesel engines, low voices of big men, and the booming sound of a mic being tested on the stage.
The sky here seems bigger and deeper than in England, the land more massive, more silent as it stretches away from the suburbs of Omaha toward the Pacific in the west and the Atlantic in the east. Grass, dirt, and canvas push through the small, tight walls of the trailer suffusing it with the stink of a noisy, ancient circus. I plug the guitar into a Pignose and smack a fat E chord that distorts and roars around the trailer like a small, angry beast. The gig tonight is outside—open-air—maybe the stars will be out and incandescent in the night sky of Nebraska while we toil and burn below. The crowd is waiting to get in…There must be 30 thousand of 'em pushing against that fence with one crow sitting on it like an old Indian.

Sting and Stewart are already out there somewhere

In a minute, I'll put down the guitar and pick up a camera. Sting and Stewart are already out there somewhere. I can hear Stewart whacking away at his banjo. My cameras are in that black bag down there…two Nikon FEs and three lenses with 20 rolls of Tri-X. Music—photography? The path through the centre of this experience? Another way of dreaming through the electric bubble of fame—the moth's wing that flames out leaving only the trace of notes, chords, rhythms. Paint with light—trap it in a cluster of silver halide and put it away in a drawer. I stick the end of my guitar out above the crowd and shoot.

In Arizona we are accused of playing the music of Satan

The tea-cosy security of the Four Seasons Chicago, snow-filled streets, and the stale memory of the Days Inn somewhere in Texas three years ago, arguments laced with Coors and cigarettes, a girl leaning across a bar slapping someone's face. I drift into sleep with a babble of conversation and a parade of photographs taken during the day with running commentary: That one, that was lucky, no good, no good. c# minor, A major, B seventh, f# minor. Snap snap snap.
Japan and we roar across the countryside with Mount Fuji to the east through a rain-streaked window. I raise the shutter speed and several teenage girls in the next car crowd against the glass door, staring through it at us, covering their excited mouths.
Kyoto and the zen rock garden, flat-raked sand, ponderous stone, and the attendant's face wet with rain.
A fat girl in Arizona offers herself to me as a birthday present. I take her picture and she tells me her brother is a guitar player. We pass a shark in the back of a truck on Route 66 and arrive in Arizona where we are accused of playing the music of Satan.
Somewhere in the Midwest we come to the bottom of a hill, turn the engine off, and laugh in amazement as the car rolls back up the slope—this is the meaning of success.
It takes longer every night to lose the sound of the sea, the crowd in your head, the incessantly repeating lyrics, the pumping bass line, the faces wreathed in anguish when you don't get close enough.

A photograph is a chord is a photograph

I shoot the photographers as they shoot us. Silver bullets of emulsion cross the room like the gunfight at the OK Corral. We study each other's weapons and grunt about film, auto focus, lenses, motor drives—never about art.
Mexico City and I creep through the hotel kitchen wearing sunglasses. They have been waiting for three days now—a tight mob pressed against the brick of the hotel … scarves pens T-shirts hearts teeth ready. I move past the cook, he smiles, and I snap him and the vat of green stuff he's boiling up. Outside of my room, on the 20th floor, a toilet roll unfurls down the corridor, the word *help* scrawled on it.
People, walls, hotels, corridors, ashtrays, food, fans, airports, moving mouths, reaching hands and arms, raised cameras, neon, cowgirls, cowboys, cops, freaks of San Francisco, vampires, flamenco dancers, and a dead mosquito smashed into Caribbean mesh.
My role in the unfolding play? I get it with a remote. I attach my narcissistic little toy to the board on the stage below me along with the devices that colour the sound of the guitar. But I press too hard and it shoots the whole roll. I return to the music, which is where I am supposed to be. A photograph is a chord is a photograph.
The dynamics change, the cluster begins to separate out. I sit in a diner in Cleveland, "Roxanne" comes on the jukebox, an ant crawls across the hash browns, and *USA Today* blows past the window. There's a kid in the street with a mohawk—punk London a thousand years ago, the Kings Road, Chelsea and staring at black-graffitied walls. The Vortex, the Marquee, flying spit, black leather, and the road to CBGB's, Detroit, Atlanta, and gigs with The B-52's.
I pull the stained lace back—the camera is an island.
The world presses in and the camera sucks it up.
Someone calls my name—it's time for the sound check.
The sky is clouding over. It looks like rain.

Left: *Sting, recording session, AIR Studios, Montserrat, 1981*
Below: *Hotel room, Nashville, Tennessee, 1982*



Melting pot metropolis



HOTELS & MORE

TASCHEN's Hotel series books are much more than simple hotel guides. They are meant to be taken along on your trip, as they not only feature the best and most interesting places to stay—from low-budget to luxury—but also list hot spots for each hotel's neighborhood. Once you're installed in the hotel of your choice, you can peruse our suggestions for restaurants, bars, boutiques, specialty shops, and more, with the knowledge that these spots and hotels have been hand-selected by travel and style expert Angelika Taschen for a well-rounded and pleasing experience of the city you're visiting. As an added service to our readers, a dedicated website for our travel books has been set up to allow you to browse all of our hotel selections online or make your booking directly; visit http://www.great-escapes-hotels.com to find out more.

BERLIN. HOTELS & MORE

Angelika Taschen / Photos: Thorsten Klapsch / Softcover, plastic jacket with silk screen, format: 17.8 x 24.8 cm (7 x 9.8 in.), 226 pp.

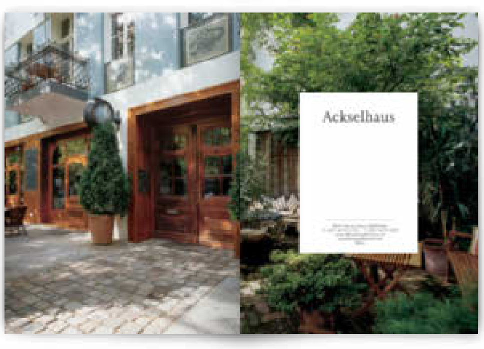
ONLY € 19.99 / $ 24.99 £ 16.99 / ¥ 3.900

Opposite: *Illustration by Olaf Hayek, www.olafhayek.com*













Glamorous in the Roaring Twenties, destroyed during World War II and divided afterwards, rebuilt in the 1950s, and now reunited, Berlin is a city of vibrant contrasts where diverse cultures form a multihued urban fabric. Derelict former Communist neighborhoods have been reincarnated as haunts for artists and designers, while elsewhere the city's old traditions are also still very much alive. Places Angelika Taschen recommends you stay while visiting Berlin include everything from classic hotels like the Schlosshotel im Grunewald, bed and breakfast-style pensions such as Nürnberger Eck and Askanischer Hof in Charlottenburg, or the serviced apartments Lux 11 in Berlin-Mitte. And of course none of the hotel books would be complete without a copious helping of hotspots to visit and places at which to eat and drink during your stay. Favorite recommendations for Berlin include Ludwig Mies van der Rohe's New National Gallery, the Helmut Newton Foundation, a curry wurst stand in Prenzlauerberg where Berlin's signature dish was invented and the sausages are out of this world, a ballroom nearly a century old, and the most exceptional swimming pool in Europe. In the book you will also find space for your personal travel notes, a hand-illustrated map of each area and one big postcard.

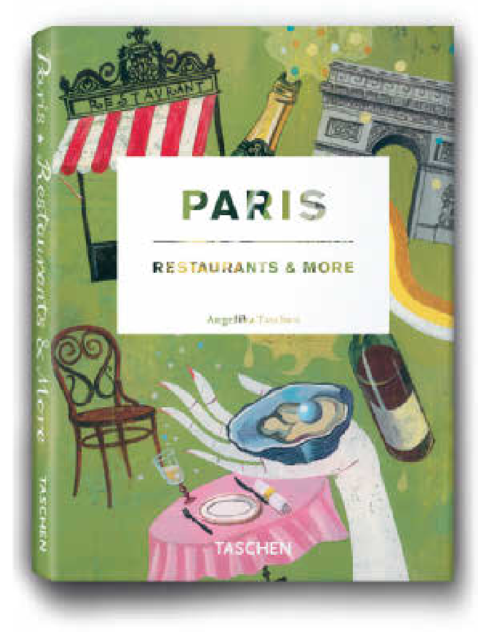
The editor and author: **Angelika Taschen** studied art history and German literature in Heidelberg, gaining her doctorate in 1986. Working for TASCHEN since 1987, she has published numerous titles on the themes of architecture, photography, design, contemporary art, interiors, and travel.
The photographer: Berlin-based photographer **Thorsten Klapsch** has published his works in various magazines, among them *wallpaper**, *DIE ZEIT*, and *qvest*. In addition to collaborating on different book projects on the theme of architecture/interiors and on exhibitions, he works for architects and designers and advertising campaigns.

 "Statt bekannter Touristenattraktionen nimmt Angelika Taschens Hotels & More-Reihe



coolste Luxushotels als Ausgangsbasis für Kultur- und Shopping-Exkursionen." —VOGUE, *Munich*

Bon appetit, les amis!



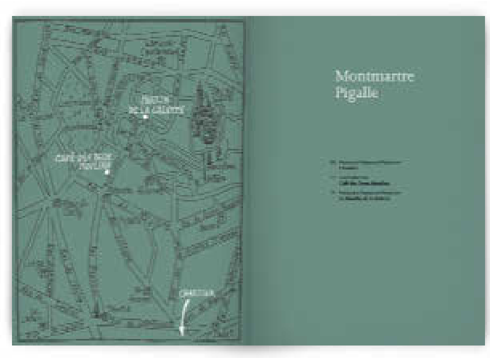
PARIS. RESTAURANTS & MORE

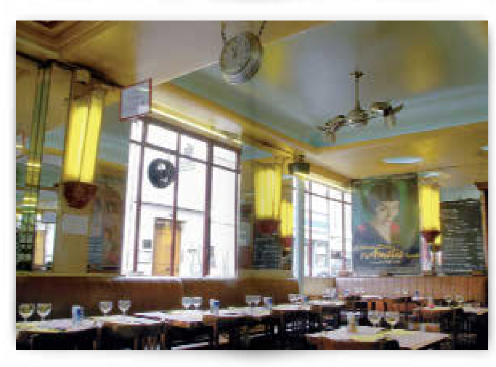
Angelika Taschen / Photos: Vincent Knapp / Softcover, plastic jacket with silk screen, format: 14 x 19.5 cm (5.5 x 7.7 in.), 192 pp.

ONLY € 9.99 / $ 12.99
£ 7.99 / ¥ 1.900

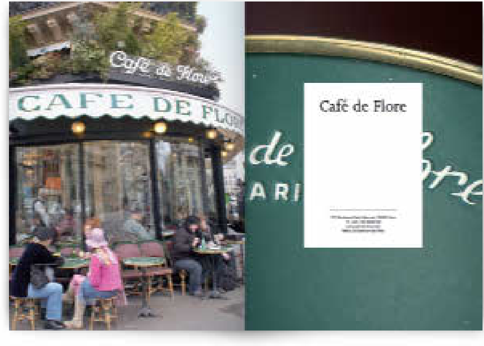












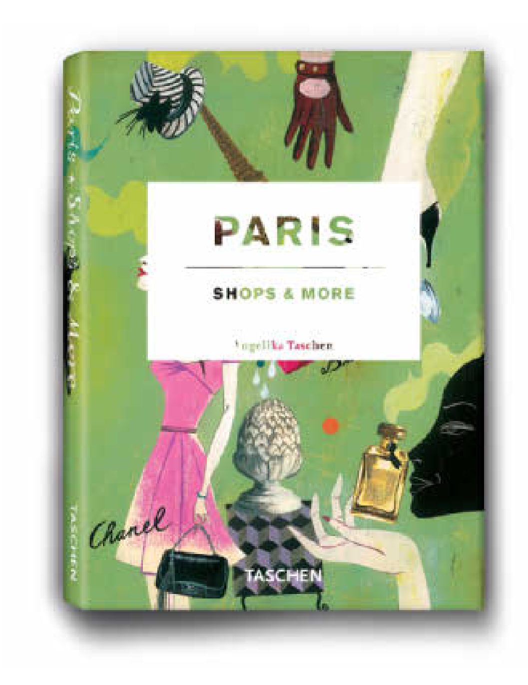
French cuisine may be one of the most refined in the world, but that doesn't mean it's easy to find great food in Paris. That's why you'd be smart to carry this fabulous little guide book along with you, secure in the knowledge that your Parisian meals will be nothing but délicieux. Packed with photos, information such as opening hours, history, specialties and hotspot recommendations, this little treasure will have you eating in not only the yummiest and most chic restaurants, but also being seen in the city's nicest bars, cafés, and beautiful tea-rooms.

Among the highlights are:

- **Chartier**, authentic traditional brasserie opened in 1896
- **Jean-Jacques Costes's Café Marly** with spectacular views of the Louvre
- **Brasserie Lipp**, Hemingway's favorite brasserie in Paris
- **L'Avenue**, the hangout of the beautiful, rich, and famous
- The most elegant bar in Paris, **Bar George V**

 "*Paris Hotels* makes you feel as if you are already there, in Paris, stay-

Vive le shopping!



PARIS. SHOPS & MORE

Angelika Taschen / Photos: Vincent Knapp /
Softcover, plastic jacket with silk screen,
format: 14 x 19.5 cm (5.5 x 7.7 in.), 192 pp.

ONLY € 9.99 / $ 12.99
£ 7.99 / ¥ 1.900













Arm yourself with the stylish guide to style in the world's style capital! Small enough to fit in a tiny handbag but big enough to include descriptions and photographs of Paris's best fashion, shoe, and perfume shops, but also concept stores, bakeries, cheese and chocolate havens, and other hotspots, this little number will help you get the most out of your Parisian shopping experience. Warning: most shops accept credit cards!

Among the highlights are:
- **Louis Vuitton**'s amazing flagship store
- **Colette**, the pioneer of concept stores
- **La Maison du Baccarat**, a palais for French crystal brand designed by Philippe Starck
- The Marais boutique of **Jamin Puech**
- **Diptyque**, famous scented candles and perfumes since 1961

The editor and author: **Angelika Taschen** studied art history and German literature in Heidelberg, gaining her doctorate in 1986. Working for TASCHEN since 1987, she has published numerous titles on the themes of architecture, photography, design, and contemporary art.

The photographer: Swiss-born **Vincent Knapp** has lived and worked in Paris for the past 19 years as a free-lance photographer, mainly for *Condé Nast* magazines such as *Architectural Digest*, *Vogue*, and *The World of Interiors*.



 “The amazing world of Tiki has never been more lovingly and thoroughly documented...

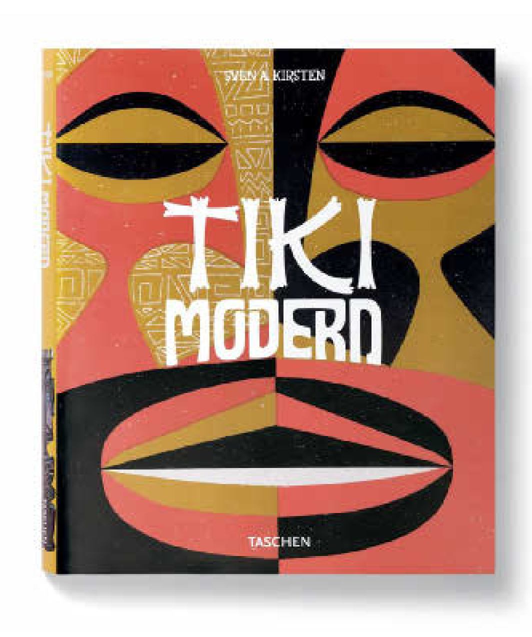
Sexy savage

Excavating Tiki's finest offerings



"... Do the mysteries of native rituals intrigue you ... does the haunting beat of savage drums fascinate you? Are you captivated by the forbidden ceremonies of primitive peoples ...?"

—LES BAXTER, LINER NOTES TO 'RITUAL OF THE SAVAGE' LP



TIKI MODERN

Sven A. Kirsten / Hardcover, format: 24.8 x 29.9 cm (9.7 x 11.7 in.), 300 pp.

ONLY € 29.99 / $ 39.99
£ 24.99 / ¥ 5.900

Opposite: *Witco gun rack and throne chair, a man's dream come true!* ***Left:*** *Witco's contemporary "God of Fortune," a graven image for the modern man.*

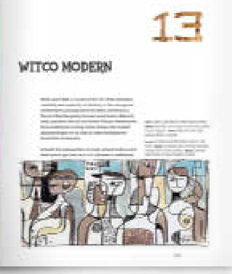


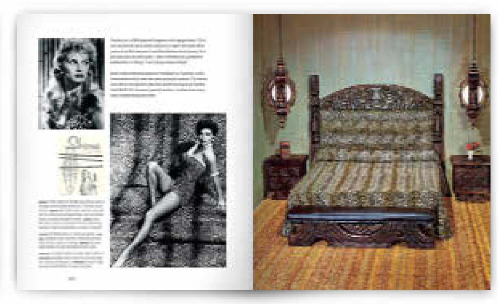


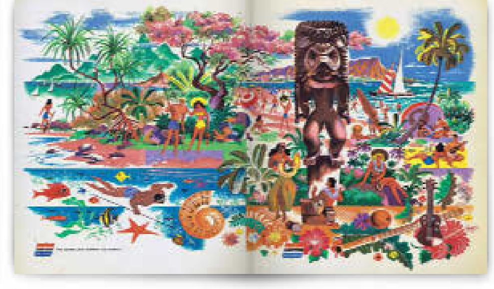












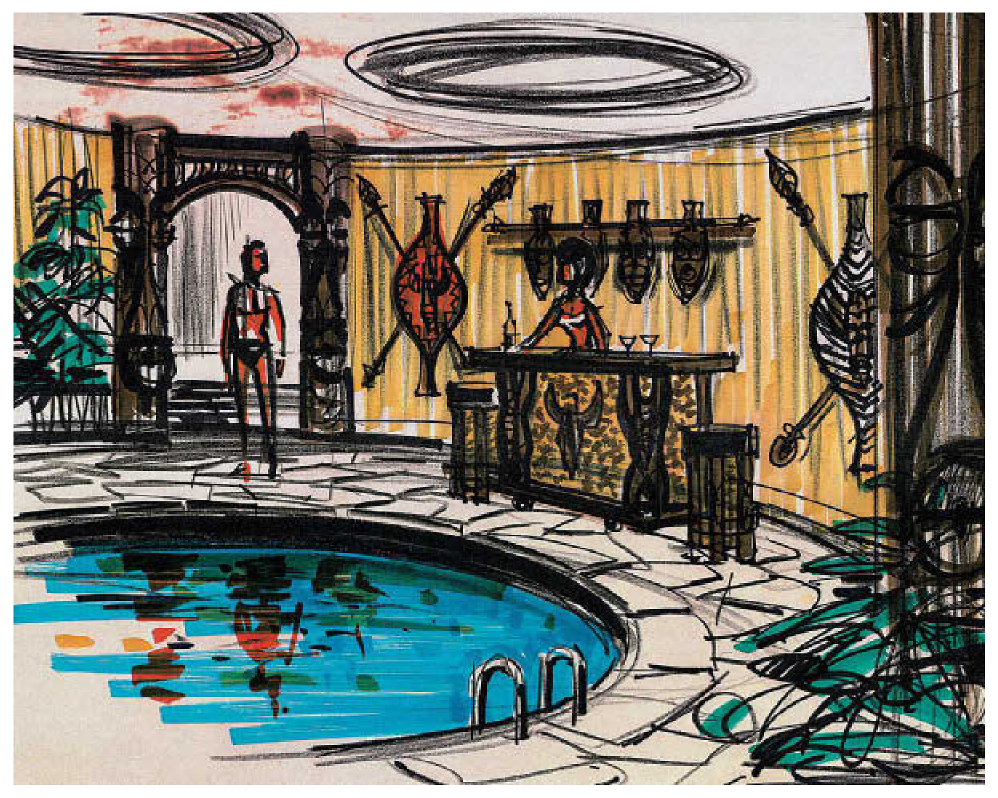
TASCHEN's *Book of Tiki* provided the blueprint for the re-appreciation and revival of Tiki style. Almost completely wiped from the consciousness of Americans until recently, Sven Kirsten's tome put Tiki on the map as a unique pop culture phenomenon. Never before had Tiki culture's visual power and pervasiveness been revealed with such detail and insight. Not only did the book inspire the erecting of many new Tiki bars from New York to London to Berlin to Prague to Waikiki, but also motivated a myriad of Tiki artisans to pick up the chisel and carry on the forgotten tradition, while spurring many others to create their own home hideaways, making "Tiki" a household name again. This new follow-up book, which brings together the two recent retro trends of mid-century modernism and Tiki style, is bound to lift the Tiki craze to a new level. With his usual mixture of ironic detachment and genuine enthusiasm for the subject, Kirsten shows us how primitivism and modernism were two sides of the same coin in the 1950s and 60s. Décor deities and ersatz ancestors outrageously merged in the modern brutalist furniture from the house of Witco, a company that outfitted Elvis Presley's Jungle Room and Hugh Hefner's Chicago Playboy pool. This was design porn at its best.

The author: **Sven Kirsten** was conceived on a freighter of his grandfather's Hamburg-Chicago Line. Following the call of the big world, he moved to California at the age of 25. Kirsten studied at the American Film Institute in Los Angeles and began shooting music videos in the late 1980s for The Cramps, Tom Waits, Sergio Mendes and others. After years of hunting down pieces of the puzzle of Polynesian Pop, Kirsten has developed a singular insight into the Cult of Tiki and has become the country's most eminent Tiki archaeologist.

a tome as lavish and fantastic as the original fake itself." —PAPER MAGAZINE, *New York*

Wizard of Wood

Witco's William Westenhaver, the man behind the chainsaw
By Sven Kirsten



"…I have decided to make beauty by contrast. I will find its complement and establish a play between crudity and finesse, between the dull and the intense, between precision and accident."

—Le Corbusier

This simultaneously crude and intense furniture was the result of the artistic evolution of a young designer named William Westenhaver. Setting out to become a graphic artist and painter, he eventually found himself wielding the chainsaw instead of the paintbrush.
He is posing here with his earliest "primitive" design, a wooden Tiki totem affectionately christened "Big Joe". This modern effigy became a staple in the product line of his Western International Trading Company, branded WITCO for short.

Fantasy Furniture

By the late 1950s the escapist Polynesian trend in America was turning towards the primitive aesthetic of Tiki, which, as William Westenhaver put it, offered a window of opportunity without which Witco might have never gotten off the ground.
With prosperity and affluence on the rise, consumption grew, and Witco expanded their product line every year, adding new products but also discontinuing those that did not sell. Getting the foot in the door with the Polynesian craze, they successfully offered primitive and modern "contemporary" décor items, and soon expanded their line to other styles, especially rustic Conquistador, or "Spanish Wood", as Witco called it.

In the late 60s, Witco had showrooms in all major American cities: New York; Chicago; Los Angeles; San Francisco; Dallas; and Seattle.
It was their furniture-as-a-conversation-piece that impressed the man on the street as well as the post war nouveaux riche, including prominent self-made pop culture heroes like Hugh Hefner, Elvis Presley and Roy Orbison.
Following their own instincts instead of heeding common notions about good taste had made these men successful and popular, and their décor choices reflected the same attitude…

From Savage Sources

In the Admirality Islands Bill Westenhaver had seen the natives carve ancestral images on utilitarian objects like bowls and bedposts, and he applied this concept to fit contemporary needs: Chairs, tables, lamps and magazine racks all bore the faces of imagined deities of primitive peoples.
As Paul Gauguin remarked about the Marquesan artifacts he saw after relocating there from Tahiti: "The basis of this art is the human body or face. The face especially. You're astonished to find a face where you thought there was a strange geometrical figure.
Always the same thing and yet never the same thing."

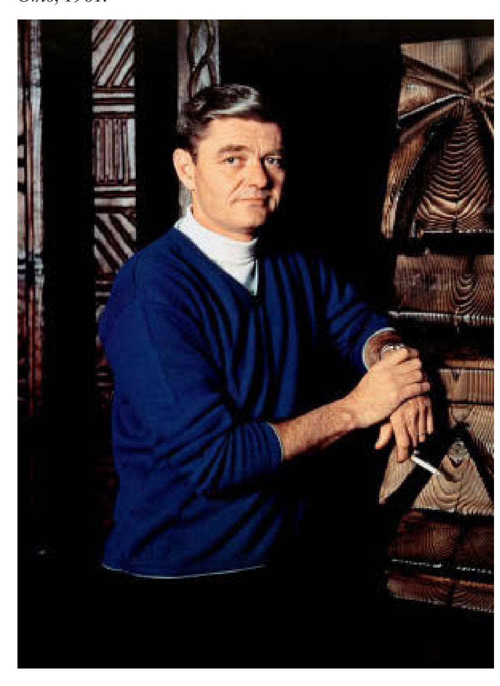
The Call of the Jungle

Although leopards and tigers never roamed in the Polynesian islands, they were associated by proxy. The equation here was: Native environs = teaming jungles = big cats. This kind of mixing up of stylistic influences was characteristic of the fantasy world of Tiki Modern,
where the spirit of whimsical savagery reigned, leaving boring authenticity to the stuffed shirts. Anyway, most white folks didn't know better, or cared.
It might come as a surprise then that some of the offerings by Witco Inc also struck a chord with young African Americans who were looking for their roots during the black liberation movement of the 1960s and early '70s. Traditionally, tribal hunters had adorned themselves with the trophy skins of their game, so to decorate your bachelor pad like a 20th century lion's den to impress the female prey you invited over seemed like a good move, for black and white macho cavemen alike…

The Contemporary Idol

The degree of modernist stylization found in Witco's Tikis gives them a unique place in Polynesian Pop. William Westenhaver's wooden witnesses of America's love affair with the South Seas exemplify the sense of whimsy and freedom from tradition that came forward in mid-century art and design. They mock the "taste police" then and now, very much in the spirit of Picasso's adage:
"Good taste, what a dreadful thing! Good taste is the enemy of creativeness."

***Above:** This sketch for a pool environment by Witco artist Ron Hovde shows several items from the Witco line. **Below:** William Westenhaver—artiste extraordinaire. **Opposite:** Two-story high fireplace at the Kahiki restaurant, Columbus Ohio, 1961.*



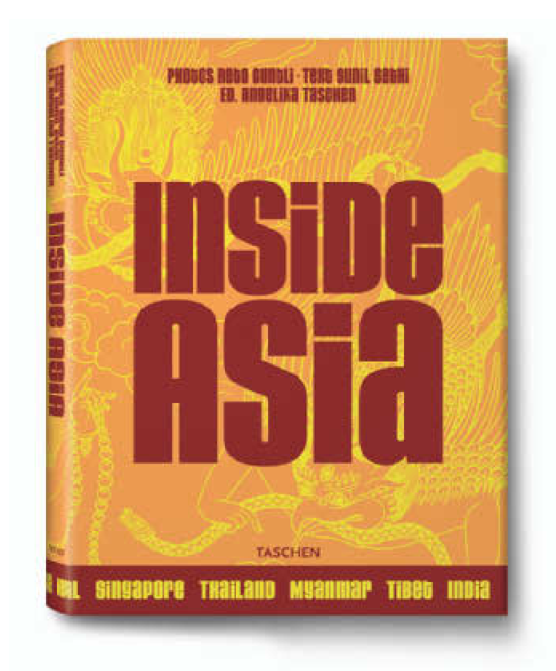
 "The most comprehensive look at the trend: Tiki is back." —THE NEW YORK TIMES, *New York*



“C’est l’encyclopédie définitive de la culture tiki!” —MAX MAGAZINE, *Paris*

From stilt houses to minimalist villas

Breathtaking interiors from India to Malaysia



Highlights include:

- Breathtaking garden designed by Sri Lankan architect Geoffrey Bawa
- A rice barge in Thailand constructed of golden teak
- A modern minimalist villa in Cambodia
- Traditional Burmese wooden houses on stilts
- A high-rise apartment in Singapore
- A blue mansion in Malaysia
- Countries featured: Tibet, Nepal, India, Sri Lanka, Myanmar, Thailand, Laos, Cambodia, Singapore, and Malaysia

INSIDE ASIA

Ed. Angelika Taschen / Photos: Reto Guntli / Text: Sunil Sethi / Hardcover, format: 24 x 31.5 cm (9.4 x 12.4 in.), 432 pp.

ONLY € 39.99 / $ 49.99
£ 29.99 / ¥ 6.900











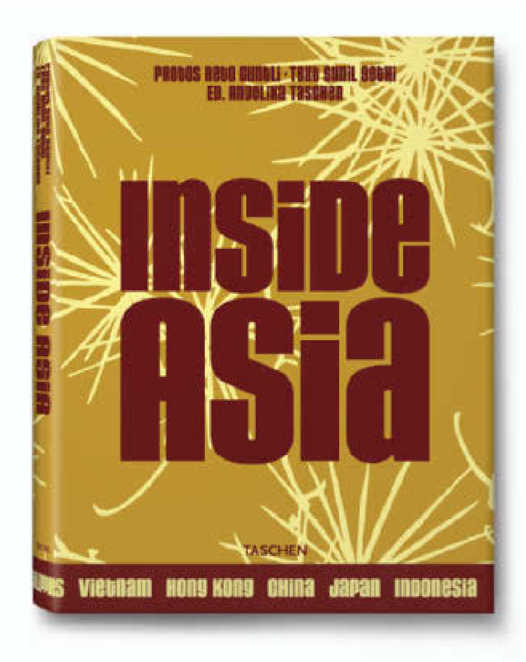


Zen. Soothing. Mystical. Meditative. All the most serene words in the world couldn't begin to describe the effect of Asia's most beautiful interiors. Whether it's a monastery in Tibet, a beautiful garden on a rubber plantation in Sri Lanka, or a private holiday villa in Thailand, each spot chosen for this book is remarkable not only for its aesthetics but for its spirit. The book is "clothed" in a silk-like bright orange fabric, the same color used for Thai monks' robes, and patterned with flying Garuda birds. These interiors have what it takes to transport you to a sacred place; breathe deeply, delve in, and be inspired.

 "An escapist alternative guide-book for winter armchair travellers and a

From holy temples to posh hotels

Exceptional interiors from Indonesia to Japan



Highlights include:

- Holy temples and Buddhist monasteries
- Posh hotels and charming guest houses
- Balinease bamboo architecture
- Javanese coffee plantations
- Modern contemporary houses in Japan designed by Shigeru Ban, Kengo Kuma, and Tadao Ando
- Countries featured: Indonesia, Philippines, Vietnam, Hong Kong, China, and Japan

INSIDE ASIA

Ed. Angelika Taschen / Photos: Reto Guntli / Text: Sunil Sethi / Hardcover, format: 24 x 31.5 cm (9.4 x 12.4 in.), 448 pp.

ONLY € 39.99 / $ 49.99
£ 29.99 / ¥ 6.900

"If your boss won't sanction a long trip to Asia this year, these books are the next best thing. In two beautifully bound, brightly coloured volumes, the pages are packed with vivid photography from streets, gardens and temples across the continent." —SUNDAY TIMES TRAVEL, *London*













The editor: **Angelika Taschen** studied art history and German literature in Heidelberg, gaining her doctorate in 1986. Working for TASCHEN since 1987, she has published numerous titles on the themes of architecture, photography, design, and contemporary art.

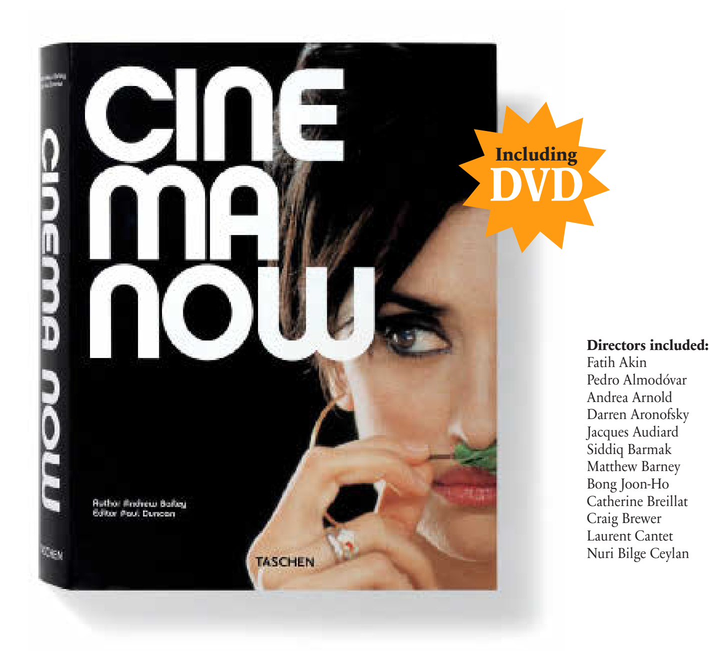
The photographer: Swiss photographer **Reto Guntli**, based in Zurich, regularly travels the world taking photos for international magazines. He has published numerous books and contributed to TASCHEN publications such as *Great Escapes Asia* and *Great Escapes Europe*.

The author: **Sunil Sethi** is a leading journalist, newspaper columnist, and television anchor based in India. His writings have appeared in a variety of publications around the world. Sethi is also the author of TASCHEN's *Indian Interiors*.

visually impressive source book." —HOUSE & GARDEN, *London, on* Inside Asia

The DNA of cinema

The most innovative and influential filmmakers in the world today



"Like all art forms, film is a medium as powerful as weapons of mass destruction; the only difference is that war destroys and film inspires." — NICOLAS WINDING REFN

Directors included:
Fatih Akin
Pedro Almodóvar
Andrea Arnold
Darren Aronofsky
Jacques Audiard
Siddiq Barmak
Matthew Barney
Bong Joon-Ho
Catherine Breillat
Craig Brewer
Laurent Cantet
Nuri Bilge Ceylan
Stephen Chow
Sofia Coppola
Alfonso Cuarón
Jean-Pierre and Luc Dardenne
Guillermo Del Toro
Mark Dornford-May
Bruno Dumont
Atom Egoyan
Paul Greengrass
Lucile Hadzihalilovic
Michael Haneke
Mary Harron
Todd Haynes
Hou Hsiao-hsien
Alejandro González Iñárritu
Spike Jonze
Miranda July
Lodge Kerrigan
Kim Ki-Duk
Guy Maddin
Terrence Malick
Michael Mann
Neil Marshall
Lucrecia Martel
Fernando Meirelles
John Cameron Mitchell
Lukas Moodysson
Anders Morgenthaler
Christopher Nolan
György Pálfi
Park Chan-Wook
Alexander Payne
Cristi Puiu
Pen-Ek Ratanaruang
Nicolas Winding Refn
Carlos Reygadas
João Pedro Rodrigues
Robert Rodriguez
Pavel Ruminov
David O. Russell
Cate Shortland
Johnnie To
Tsai Ming-Liang
Tom Tykwer
Gus Van Sant
Apichatpong Weerasethakul
Wong Kar-Wai
Zhang Yimou

Opposite: Somersault *(2004). Abbie Cornish as Heidi in director Cate Shortland's first film.*















Cinema Now examines the work and key themes of 60 filmmakers working around the world today, from the cream of the crop of young Hollywood to the new wave of Asian mavericks to burgeoning auteurs from Europe and Latin America.
Watch Pedro Almodóvar at work. Immerse yourself in the stunning imagery of Wong Kar-Wai. Feel the emotional impact of the films of Alejandro González Iñárritu and Carlos Reygadas. Live in the strange worlds of Guy Maddin, Matthew Barney, and Tsai Ming-Liang. *Cinema Now* is packed with stunning full-color photos and exclusive on-set photography supplied by the filmmakers, and even comes with a supplementary DVD containing exclusive short films, extracts, trailers, and much more.

The author: **Andrew Bailey** is a freelance writer and cinephile based in San Francisco whose articles on film and filmmakers have appeared in *The New York Times*, *The Boston Globe*, and many other publications. His favorite works include *The Last Picture Show*, *Vertigo*, *Les Enfants du Paradis*, *I Walked with a Zombie*, and *3 Women*; his cinematic heroes range from Hitchcock, Lang, and Bergman to Lynch, Haneke, and Denis. His idea of unadulterated movie bliss is the moment Ann Savage turns vituperative on Tom Neal in the front seat of his vehicle in Edgar G. Ulmer's *Detour*.

The editor: **Paul Duncan** has seen lots of films and read lots of comics and books. He wanted to share his enthusiasm for these subjects so he published magazines about comics *(Ark)* and crime fiction *(Crime Time)* before launching a series of small film guides *(Pocket Essentials)*. He edits film books for TASCHEN, and wrote *Alfred Hitchcock: The Complete Films* and *Stanley Kubrick: The Complete Films* in the Film series.

CINEMA NOW

Ed. Paul Duncan / Andrew Bailey / Flexi-cover + DVD, format: 19.6 x 24.9 cm (7.7 x 9.8 in.), 576 pp.

ONLY € 29.99 / $ 39.99
£ 24.99 / ¥ 5.900

 "TASCHEN's march backwards through cinema history is probably

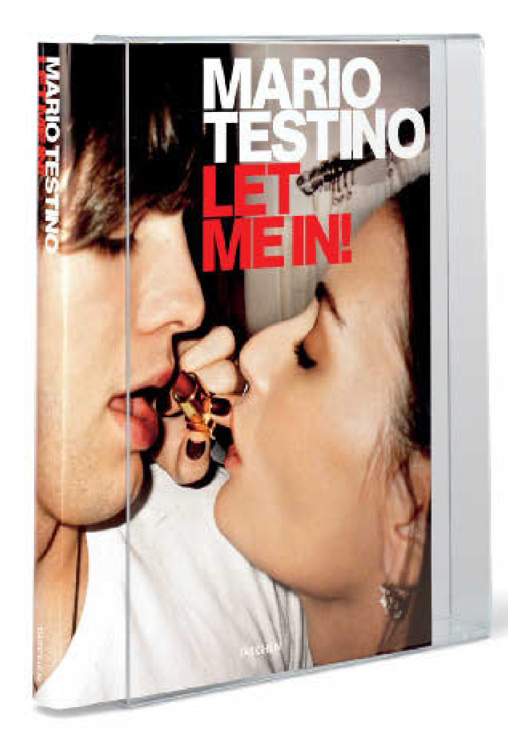


the most essential series for movie lovers." —EMPIRE MAGAZINE, *Sydney, on* Movies of the 30s

“Un party luccicante e variegato, che prende il via tra le pagine dell’ultimo monumentale

Inside the circle

Behind-the-scenes photos of celebrities by the fashion world's favorite photographer







Mario Testino by Adam Whitehead. © Mario Testino

MARIO TESTINO
LET ME IN

Hardcover i[illegible] plex[illegible] [illegible]slipcase,
XL-fo[illegible]mat [illegible] x 42.[illegible] cm (12.2 x 16.7 in.), 306 pp.

[illegible] / $ 400
£ 300 / ¥ 50.000

SOLD OUT

Features include
- Introduction by Michael Roberts, fashion director of *Vanity Fair*
- 300 pages in color and black and white featuring more than 100 contemporary stars

Opposite top: *Michelle Pfeiffer, Los Angeles, 2004*
Opposite bottom: *Nicole Kidman, Los Angeles, 2002*
Below left: *Gisele Bündchen, Los Angeles, 2006*
Below right: *Jennifer Lopez, Los Angeles, 2003*





As one of the 21st century's most travelled, acclaimed, and influential fashion photographers, Mario Testino has unsurpassed access to the most magnetic stars of popular culture. For some time now he has been collecting a personal archive of off-screen moments, often snatched spontaneously before, during, and after more official sittings for *Vanity Fair*, *Vogue*, and Testino's many clients in the world of fashion. The result is a portrait not just of a generation of the most wanted and talked-about, but an invitation to be part of the backstage parties and unstaged moments of Testino's life. Sometimes offbeat, but always on the pulse, *Let me in!*, with Testino's eye for a modern kind of elegance liberated from conventional polish, is a new chapter from the photographer who has already made his mark with the books *Any Objections*, *Front Row Backstage*, *Alive*, *Portraits*, *Kids*, *Diana Princess of Wales*, and numerous exhibitions and publications worldwide.

The photographer: Peruvian-born **Mario Testino** is currently based in London, though he travels extensively shooting for *Vanity Fair*, American, British, French and Italian *Vogue*, and *GQ*. Other clients include Estée Lauder, Burberry, and Versace. Galleries around the globe from Japan to Italy to the USA have featured his solo exhibitions and his work is held in collections of many institutions worldwide, including the National Portrait Gallery in London, V&A Museum in London, and New York University. Mario is an Honorary Doctor of the University of the Arts London and has recently received the Rodeo Drive Walk of Style Award for his outstanding contribution to the world of fashion and entertainment.

volume di Mario Testino, dal titolo, appunto *Let me in*!" —VOGUE ITALIA, *Milano*

The beauty of life is all there in a moment

Conversation between Mario Testino and Patrick Kinmonth



PK *As a photographer you are given extraordinary opportunities and access. So why did you call this book "Let Me In"?*
MT It's true, I am let into all kinds of places to photograph at special moments but I often feel amazed to be there. "Let Me In" is about bringing other people into those moments.

PK *So the book is an invitation to party with you. And to go with you where you go.*
MT Yes, in a way I see it as a diary written with a camera. This work belongs to a period of about three years. Maybe its because I have photographed almost everybody in here at least once before, that now, the second or third time around, I feel ready to drop my defenses and so do they. That helps a lot. As a photographer you have to try to find something new to say about the people around you, and they allow me to do that.

PK *Are most of these pictures taken around official sittings, before and after work...?*
MT Some, but a lot of the pictures are nothing to do with sittings. Many are from parties. Or sometimes I wanted to photograph somebody I was just hanging out with at home or I've gone over to show him or her something I have done of them and ended up taking more pictures. But often, too, taking spontaneous photographs with a little camera even with no intention of using them can break the ice before a session.

PK *I suppose it deals with the photographer's equivalent of the painter's fear of the blank page…the first frame…*
MT Sometimes there may be just a couple of frames that seem to work when I look at them later. Very occasionally, if I feel they add an interesting dimension, I propose these photographs to the magazines as well.

PK *In that kind of picture you are seeing people at their most real and unconstructed…*
MT The only problem is that usually at that stage they are not wearing the right clothes, or are getting undressed or something, so often they really are unusable images with no editorial value as such. But I was interested to put them together here and see how they add up.

PK *Some pictures here are rough, out of focus, but they have their own energy. Sometimes their beauty is unconventional but it is still beauty. And together they make up a sort of collage that captures a world….*
MT I suppose it has come a point where most of the people that are in this book trust me when I take a photograph of them. It does not have to be in the context of perfect hair and make-up in the studio. I hope I always put the person in the picture before me, by which I mean that even if the picture is in some way shocking, I am not going to run that picture if the person doesn't look great. People know that when I go to photograph them I would only choose something I consider a good picture afterwards. It's my job.

PK *What makes a picture of somebody good for you?*
MT I think when it conveys a certain kind of well-being, of exuberance, sensuality, the enjoyment of a moment, collusion, intelligence, humor, a glimpse of that person as they are in private…a lot of things at once. Beauty is so related to your state of mind, to your mood at that particular second…

PK *So in these spontaneous pictures you get what you might want to achieve later in a more carefully constructed way? Is it a kind of sketchbook for you?*
MT Yes, precisely. I try to take the lessons of these pictures into my work. In fact I often construct my work to look as if I just happened to be there with a camera at the right time. Like most people, I want to hide the work that goes into making pictures, because I love the idea that the beauty of life is all there in a moment, for a split-second: captured in the photograph. And the reality is like that…sometimes you are sitting in a car looking out of the window, you see something beautiful, but by the time you say to your friend, "look!" it has disappeared. I want to keep those moments.

PK *Or find them, even make them.*
MT Exactly. But I usually like the unexpected, it often has a newer kind of beauty.

PK *It is like a rehearsal that ends up being a performance. And rehearsals are genuinely often more exciting. There is an added element of uncertainty. These photographs are mostly taken with nobody around supporting you, no assistants or your team …..*
MT Many, not all, of these pictures are taken with automatic cameras. So with them I do not need assistants… I use auto-focus, the camera determines the exposure, and I can concentrate, look and shoot. In fact these cameras ARE my assistants. But my real assistants, and my collaborators, are indispensable to my work. Even if they are not always around when I photograph, and they usually are, they make all my work possible.

PK *Sometimes in these pictures you are aware that the person is performing for you, doing something quite extreme, whether it is Robbie Williams putting on a bra or somebody pulling their pants down or showing their body in a provocative way…do you encourage these moments?*
MT It is wonderful when they happen, but only if the person is happy to go there. I want to laugh with my friends not at them, and that goes for everyone I photograph. Its about appreciation rather than exposure. I used to go to backstage at the shows and I realized that the girls enjoyed doing something just for me. I think its about the fact that I would never ask anyone to do things that I am not prepared to do myself. They would immediately say to other photographers who might come over "no, no you can't look but you can, Mario". "Let Me In" is also about acknowledging that kind of special compliment. I have also had the chance to go to the party highlights of these years which are the Oscar parties in LA given by Graydon Carter of Vanity Fair and the Metropolitan Costume Institute parties in New York given by Anna Wintour of Vogue America. Wherever you look there is somebody fascinating, famous, beautiful, talented and I was lucky enough to be there and able to record some of it. Thankfully they let me in!

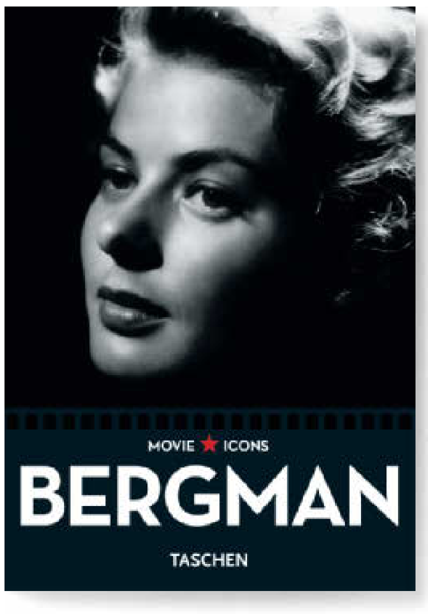
Above: *Claudia Schiffer, London, 2003* ***Opposite top:*** *Gwyneth Paltrow, Stella McCartney and Tom Ford, Milan, 2002* ***Opposite bottom:*** *Anjelica Huston and Matt Dillon, Los Angeles, 2000*

Hollywood heroes

Profiles of the film industry's most outstanding personalities

MOVIE ICONS—New Titles
Ed. Paul Duncan / Flexi-cover, format: 14 x 19.5 cm (5.5 x 7.7 in.), 192 pp.

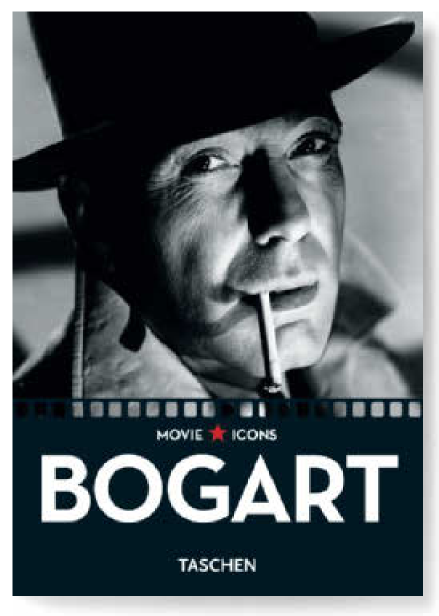
ONLY € 6.99 / $ 9.99
£ 5.99 / ¥ 1.500



INGRID BERGMAN
Pure sophistication
By Scott Eyman
Ingrid Bergman was more than the luminous image of healthy sensuality that intoxicated audiences worldwide during and immediately after World War Two in movies like *Casablanca*, *Gaslight*, *Spellbound* and *Notorious*. In later life she found continued film success with *Anastasia*, *The Inn of the Sixth Happiness*, *Indiscreet* and *Autumn Sonata*. She was also a woman who captured the most lasting sensual experience to be found in the response of an audience rather than any individual husband or lover.

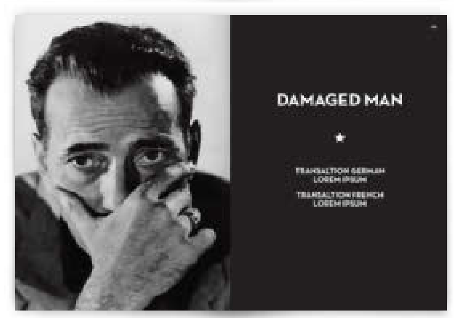


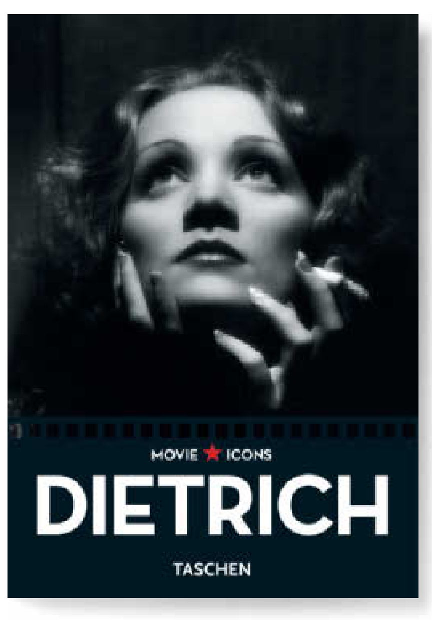




HUMPHREY BOGART
Here's looking at you, kid
By James Ursini
Humphrey Bogart's magic has not dissipated with time. The wounded tough guy image he molded still resonates. There is a truth to Bogart's image. Audiences sense that the world-weariness, the angst, and the vulnerability, which made him an icon of film noir as well, were rooted somehow in reality. Even if the spectators knew nothing about his personal life, they believed and still do believe his performances in cinema classics like *Casablanca*, *The Maltese Falcon*, *The Big Sleep*, and *The African Queen*.







MARLENE DIETRICH
An icon by definition
By James Ursini
Marlene Dietrich once said, "I am not a myth." But by referencing the term, Dietrich only reinforces the fact more emphatically. For, using almost any common dictionary definition of that word, Dietrich is a myth. Her image was fashioned by director Josef von Sternberg in films like *The Blue Angel*, *Shanghai Express* and *The Scarlet Empress*, after which she maintained a Hollywood career that included *Destry Rides Again*, *Rancho Notorious* and an accomplished performance in Billy Wilder's *Witness for the Prosecution*.





 "Ces portfolios de luxe offrant ainsi au lecteur un voyage en première

TASCHEN's MOVIE ICONS

The Movie Icons series: People talk about Hollywood glamour, about studios that had more stars than there are in heaven, about actors who weren't actors but were icons. Other people talk about these things, TASCHEN shows you. *Movie Icons* is a series of photo books that feature the most famous movie icons in the history of cinema. These 192-page books are visual biographies of the stars. For each title, series editor Paul Duncan has painstakingly selected approximately 150 high quality enigmatic and sumptuous portraits, colorful posters and lobby cards, rare film stills, and previously unpublished candid photos showing the stars as they really were. These images are accompanied by concise introductory essays by leading film writers; each book also includes a chronology, a filmography, and a bibliography, and is peppered with apposite quotes from the movies and from life.

Series editor: **Paul Duncan** edits film books for TASCHEN, and wrote *Alfred Hitchcock: The Complete Films* and *Stanley Kubrick: The Complete Films* in the Film series.

Series authors: **Scott Eyman, F.X. Feeney, Glenn Hopp, Douglas Keesey, Dominique Mainon, David Robinson, Alain Silver, James Ursini**



CARY GRANT
Mr. Charming
By F.X. Feeney
"You say everybody wants to be Cary Grant? Even I want to be Cary Grant." —*Cary Grant*
He's the most self-invented man in movies. Cary Grant grew up poor, trained as an acrobat, and brimed with confidence, romance, and a spirit of merry. His impeccable timing and light, cat burglar's touch at stealing women's hearts were perfect for the jaunty heroics and romantic farce of such classic films as *An Affair to Remember*, *Notorious*, *His Girl Friday*, *Bringing Up Baby* and *To Catch a Thief*.

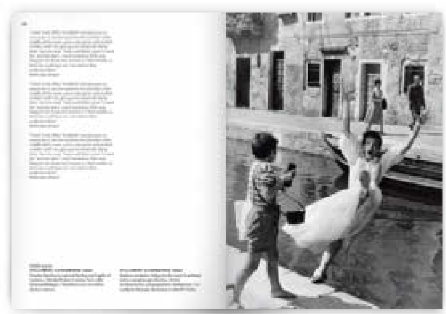


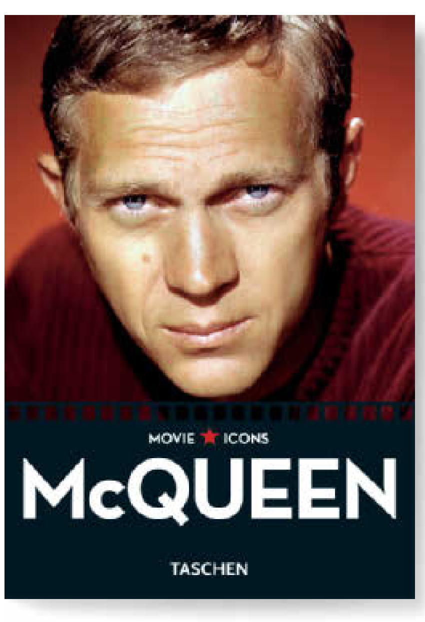




KATHARINE HEPBURN
Modern woman
By Alain Silver
From birth, Katharine Hepburn seemed destined to become a symbol of the modern woman on stage, on screen, and in the world. Although often paired with the greatest actors in Hollywood—Humphrey Bogart *(The African Queen)*; Cary Grant *(Bringing Up Baby)*, James Stewart *(The Philadelphia Story)*, and Spencer Tracy *(Adam's Rib, Woman of the Year)*—Hepburn was able to carry her own films like *Summertime*, *Little Women* and *Sylvia Scarlett* over a stage and screen career that spanned eight decades.







STEVE MCQUEEN
Life on the wild side
By Alain Silver
Steve McQueen found it hard to balance worldwide fame with a desperate need for solitude. Sometimes more comfortable racing a motorcycle than in front of a camera, twice at the height of his stardom he took more than a year off from movies. Despite this, despite dying young, he left an indelible imprint in films like *The Great Escape* (1963), and *Bullitt* (1968). Images, his own words, and the words of others chronicle his rise from juvenile delinquent to the highest paid star in Hollywood.

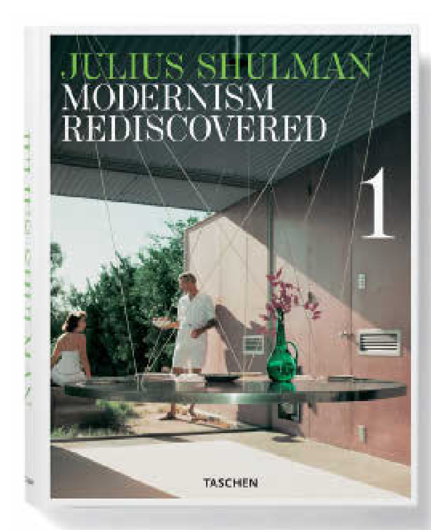




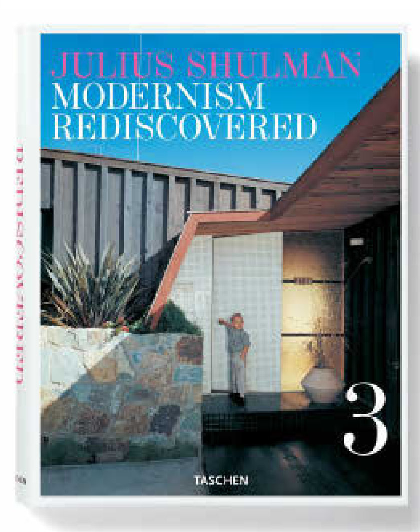
classe à travers l'histoire du cinéma." —CINEXTENSO, *Paris*

Modernist masterpieces lost and found

Rare photographs by Julius Shulman









"If buildings were people, those in Julius Shulman's photographs would be Grace Kelly: classically elegant, intriguingly remote." —ART NEWS, *New York*

TASCHEN's *Modernism Rediscovered* brought to light for the first time some 300 forgotten architectural masterpieces, drawn from photographer Julius Shulman's personal archives. Paying tribute to houses and buildings that had slipped from public view, Shulman's stunning photographs uncovered a rarely seen side of California Modernism. This extensive, three-volume follow-up to that remarkable volume brings hundreds more architectural gems into the spotlight. The photographs, most of which are published here for the first time in a book, depict buildings by Albert Frey, Louis Kahn, John Lautner, Le Corbusier, Ludwig Mies van der Rohe, Richard Neutra, and more, as well as the work of many lesser known architects. Not just restricted to the West Coast this time, the images were taken all across the United States as well as in Mexico, Israel, and Hong Kong. Widely considered the greatest architectural photographer of our time, Julius Shulman has once again opened his archives so that we may rediscover the world's hidden Modernist treasures.

The photographer: A resident of Los Angeles since 1920, **Julius Shulman** has been documenting modernist architecture in Southern California and across the globe for nearly eight decades. His images of Pierre Koenig's Case Study House No. 22 (1960) in Los Angeles and Richard J. Neutra's Kaufman House (1947) in Palm Springs are among the most recognizable and iconic architectural photographs of the 20th century. Shulman's interest in photography developed into a career when he photographed Richard Neutra's Kun Residence in Los Angeles with his Kodak Vestpocket camera in 1936. Neutra admired young Shulman's images and continued to commission his work. Other leading architects of the time followed suit, as did hundreds of magazines, newspapers, and book publishers. Shulman's numerous awards include the Architectural Photography Medal from the American Institute of Architects (1969), a lifetime achievement award from the International Center of Photography in New York (1998), and honorary doctorates from various academic institutions.

The author: **Hunter Drohojowska-Philp** writes about modern art, design and architecture. *Full Bloom: The Art and Life of Georgia O'Keeffe*, her first book and the most definitive biography of the artist to date, was published in 2004. She is a regular contributor to *Artnews*, *Artnet*, *Western Interiors* and *Design*, and the *Los Angeles Times*.

Opposite: *Clark & Frey, Frey Residence I, Palm Springs, California, Addition 1954; 1956*

JULIUS SHULMAN.
MODERNISM REDISCOVERED. 3 VOLS.

Julius Shulman / Text: Hunter Drohojowska-Philp, Peter Loughrey / Hardcover, slipcase, format: 29 x 36.8 cm (11.4 x 14.5 in.), 950 pp.

ONLY € 250 / $ 300
£ 200 / ¥ 40.000











of modernist architecture. An extraordinary book." —BUILDING DESIGN, *London, on* Modernism Rediscovered



"TASCHEN books have lifted my soul and filled my spirt. As an artist





 “This book uncovers that, for architects, photographers are saviors, for without them

The Master of Modern: An Oral History in the Making

By Hunter Drohojowska-Philp



The entrance to Julius Shulman's photography studio faces his driveway just a few feet before the front door to his house. Yet, delivery boys and novices typically walk past the open screen door of his studio to mount the stairs to his house. Shulman, who is usually in his studio, watches this parade with amazement and irritation. To draw attention to the studio entrance, he has hung an enormous banner bearing his name. It makes no difference. Visitors still bypass the door to his studio.

His desire to match the rigor of the modernist architects with a discipline of his own, is paramount.

Shulman cannot imagine anyone overlooking that screen door because, for him, the studio so obviously comes before the house. He worked with architect Rafael Soriano to design it in just that fashion in 1950 after acquiring seven acres of land near the intersection of Mulholland Drive and Laurel Canyon in the center of Los Angeles. His dedication to his photography, his desire to match the rigor of the modernist architects with a discipline of his own, is paramount. The office being placed before the house is a metaphor for his way of being. When I call him around 8:30 in the morning, he answers brightly, "Good morning, Julius Shulman." As far as he is concerned, the business is up and running. I visit a few times a week to write captions for the photographs in Modernism Rediscovered Volume 2, but getting an appointment is not easy. I have to squeeze in amidst the constant stream of supplicants who are writing books and articles about him, organizing exhibitions and making documentary films, arranging his archives and setting up appointments for him to photograph more buildings with his partner Juergen Nogai. Did I mention that he is 95 years old?

Soriano built the house on a nearly barren hilltop now overgrown with native plants and towering redwoods that Shulman planted as saplings half a century ago. As we work on captions, he faces the window wall of a courtyard and its population of birds who squabble over the seed that he feeds them. Once in a while, a deer will make a leisurely pass around the garden. We spend hours eating pieces of the chocolate that he keeps handy and looking at his pictures of hundreds of houses that seem radically modern even today, houses that were commissioned by clients committed to architecture as a cause.

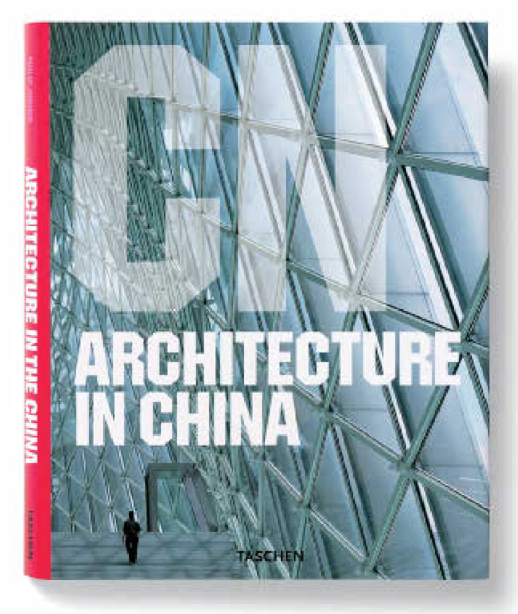
"Architectural historians are not always correct," he insists.

There are dozens of high rises, schools and civic buildings designed by architects to shine in the future and not as pastiches of recycled historical styles. Shulman's photographs give these structures a respect they are not always accorded in life. Many were demolished or altered beyond recognition. His photographs capture their glory. Shulman remembers every building and occasionally offers a corrective to some information I have gleaned through my own research. "Architectural historians are not always correct," he insists.
Despite the soothing effects of chocolate and birds, we quibble. Shulman, like many architects, is irritable about the decorative. "Architecture is about space!" he says. We spend an entire morning debating the caption for a kitchen designed by Paul László. I think the pink refrigerator is divine. Shulman thinks it a topic best avoided in a kitchen that is otherwise orderly and disciplined. Shulman, of course, wins. Architects take their work seriously and so does he. If they have their frivolous moments, we needn't draw attention to them. The architecture and the photography of it must be where we keep our attention. We finish and Shulman looks up triumphant, his eyes twinkling, "That is how you write a caption!"

***Page 86:** Clark & Frey's Hatton House framed by the rugged landscape of Palm Springs, California, 1947. **Page 87:** Roof segments of glass and aluminum rotate on tracks around the concrete foundation of Soleri & Mills's Dome House, Cave Creek, Arizona, 1950. **Opposite:** Albert Frey, Frey Residence II, Palm Springs, California 1965. **Left:** Julius Shulman and Benedikt Taschen, Los Angeles 2005. Photo © Eric Kroll. **Below:** Night falls in Norman, Oklahoma on Herb Greene's home, dubbed the "Prairie Chicken House" by* Life *magazine in 1961.*



Red Star Rising



ARCHITECTURE IN CHINA
Ed. Philip Jodidio / Hardcover, format: 23.1 x 28.9 cm (9.1 x 11.4 in.), 192 pp.

ONLY € 19.99 / $ 24.99
£ 16.99 / ¥ 3.900

TASCHEN's NEW ARCHITECTURE SERIES

TASCHEN's new architecture series brings a unique perspective to world architecture, highlighting architectural trends by country. Each book features 15 to 20 architects—from the firmly established to the up-and-coming—with the focus on how they have contributed to very recent architecture in the chosen nation. Entries include contact information and short biographies in addition to copiously illustrated descriptions of the architects' or firms' most significant recent projects. Crossing the globe from country to country, this new series celebrates the richly hued architectural personality of each nation featured.

Series author: **Philip Jodidio** studied art history and economics at Harvard University, and was editor-in-chief of the leading French art journal *Connaissance des Arts* for over two decades. He has published numerous articles and books, including TASCHEN's *Architecture Now!* series, *Building a New Millennium*, and monographs on Norman Foster, Richard Meier, Álvaro Siza, Tadao Ando, and Renzo Piano.

Opposite: *OMA/Rem Koolhaas, CCTV Headquarters Building and TVCC Television Cultural Center, Beijing, 2002–2008; © OMA/Rem Koolhaas*

ATELIER DESHAUS
Qingpu Private Enterprise Association / Shanghai
Qingpu Xiayu Kindergarten / Shanghai
ATELIER FEICHANG JIANZHU
Villa Shizilin / Beijing
Bridge Museum for Posters from the Cultural Revolution / Anren, Sichuan
AZL ATELIER ZHANGLEI
Model Animal Research Center / Nanjing, Jiangsu
EDGE DESIGN INSTITUTE
Suitcase House / Badaling-Shuiguan, Beijing
FAKE DESIGN
Yiwu River Bank / Jindong District, Jinhua, Zhejiang
Courtyard 105 / Caochangdi, Beijing
HERZOG & DE MEURON
Beijing National Stadium / Beijing
ARATA ISOZAKI
Shenzhen Cultural Center / Shenzhen, Guangdong
KENGO KUMA
Zhongtai Box Z58 / Shanghai
JIAKUN ARCHITECTS
Lueyuan Stone Sculpture Art Museum / Chengdu, Sichuan
LI XIAODONG ATELIER
Yuhu School and Community Center / Lijiang, Yunan
MAD
Hong Luo Clubhouse / Beijing
MADA S.P.A.M.
Mada S.P.A.M. Office / Shanghai
Jade Village / Lantian, Xian, Shaanxi
WANG HUI
Mima Café / Beijing
Neno Corridor / Beijing
Apple Elementary School / A Li, Tibet
NODE – ARCHITECTURE
Artists Studio / Pukou District, Nanjing
OMA / REM KOOLHAAS
CCTV Headquarters, TVCC Cultural Center / Beijing
STUDIO PEI-ZHU
Digital Beijing / Beijing
URBANUS ARCHITECTURE & DESIGN
Gangsha Village / Shenzhen
Dafen Art Museum / Shenzhen
VARIOUS ARCHITECTS
Jinhua Architecture Park
Jinhua Structure 1-Cube / Jinhua, Zhejiang
Baby Dragon / Jinhua, Zhejiang
Ministructure No. 16, Book Bar / Jinhua, Zhejiang
The Newspaper Café / Jinhua, Zhejiang
X-URBAN ASSOCIATES
Ecological Toilet on Lotus Hill / Shenzhen, Gunagdong
ZHU XIAOFENG/ SCENIC ARCHITECTURE
Qing Song Wai Yuan Garden / Qingpu, Shanghai









It is difficult to read a paper or see a televised news program today without hearing about China, the great economic success story of the past ten years. There can be no doubt that the world's largest country in terms of population (1 313 973 000 people according to a July 2006 CIA estimate) has awakened from its long somnolence. While more developed countries go through cyclical periods of expansion and reduction of their economic activity, China has felt a need to build anew on a historically unprecedented scale. New spending on construction and factory equipment in the five months ending May 30, 2006 was up 30% over the same period of 2005, and such investments are likely to exceed $1.3 trillion in 2006, or almost half the country's gross domestic product (GDP). Development on this scale obviously does not often pay attention to quality, though the exceptions to that sweeping statement are frequent enough to match or exceed what is being done in any Western country. The same intelligence and hard work that are evidenced in other areas of economic activity are also becoming more obvious in architecture, in large part because of recent changes in Chinese laws governing the profession itself. It is this change, the unchaining of the architect as it were, that is the most important event in the midst of an unprecedented outpouring of construction.

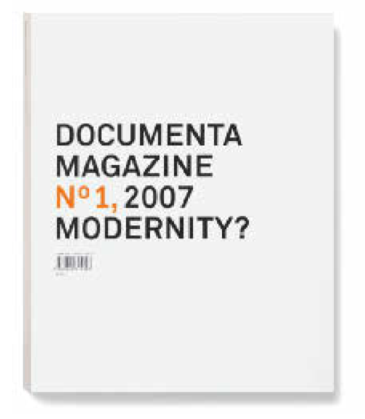
 “Trust TASCHEN to make a fine selection of new constructions from around the



world, parcelled up in an attractive set of hardback books." —WALLPAPER.COM, *London, on the* Architecture in *series*

See you in Kassel

The quintessential quintennial







**DOCUMENTA 12
MAGAZINE N° 1: MODERNITY?**

**DOCUMENTA 12
MAGAZINE N° 2: LIFE!**

**DOCUMENTA 12
MAGAZINE N° 3: EDUCATION:**

Eds. Georg Schöllhammer and
90 international art magazines
Softcover, format: 22.5 x 27.5 cm (8.9 x 10.8 in.), 224 pp.
A platform for the world's aesthetic discourses. Approximately ninety partner magazines from every region of the world discuss the three leitmotifs of documenta—modernity, life and education—in their own local contexts. documenta will publish a selection of the resulting texts and images in three separate issues.

**EACH ONLY € 12 / $ 15
£ 10 / ¥ 2.500**

DOCUMENTA 12 CATALOGUE

Eds. Roger M. Buergel, Ruth Noack
Hardcover, format: 16.8 x 22.6 cm (6.6 x 8.9 in.), 448 pp.
Small, handy and elegant, the catalogue provides the necessary information: brief texts on the artists, biographies, illustrations, and a list of works.

appr. € 36

DOCUMENTA 12 PICTURE BOOK

Introduction: Roger M. Buergel, Ruth Noack
Hardcover, format: 25 x 30 cm (9.8 x 11.8 in.), 240 pp.
documenta 12 argues visually. For the illustrated volume, artists will photograph the exhibition: works, spaces, in-between spaces and the beautiful surroundings of Kassel.

appr. € 36







The three publications of documenta 12 will serve both as a road map and a tool box for the show. Providing its audience with hard and soft facts—images, informations, and critical prose— their use value may well extend beyond documenta, and accompany anyone on his or her sentimental journey into contemporary art.

documenta 12 Magazine is another, almost autonomous platform which is laying the groundwork for the exhibition proper. Directed by Georg Schöllhammer, this editorial network of more than ninety journals, magazines, and online media initiates a planetary discussion along the three leitmotifs of documenta. As a journal of journals, the *documenta 12 Magazine* will summarize these debates with their central texts and images in three issues which will be published before the show begins.

The **documenta 12 Catalogue** will limit itself to basic facts about art and artists, with the emphasis put on art's historical depth. The order of the catalogue will therefore be chronological. Although documenta is supposedly a show about contemporary art, the curatorial team calls "contemporary" what is relevant to us "now"—and this can easily be an Iranian garden-carpet from the 18th century.

The **documenta 12 Picture Book**, a collaboration of various photographers dealing with the exhibition as a medium in its own right, makes for a visual experience. Surprisingly enough, documenta believes in "showing" art and, consequently, believes images to be stronger and more powerful means of conveying ideas than narrative or argument.

The editors:
Roger M. Buergel, artistic director documenta 12, exhibition organizer and author. Lives and works in Kassel, Germany.
Ruth Noack, curator documenta 12, lecturer, writer, and exhibition organizer. Lives and works in Kassel, Germany. Roger M. Buergel and Ruth Noack last curated the exhibition *The Government* (Kunstraum der Universität Lüneburg; MACBA-Museu d'Art Contemporani de Barcelona; Miami Art Central; Secession, Vienna; Witte de With, Rotterdam, 2003-05).
Georg Schöllhammer, director documenta 12 magazines, editor-in-chief and founding editor of *springerin – Hefte für Gegenwartskunst*, author and curator. Lives and works in Vienna. Numerous publications, exhibitions and projects on contemporary art and architecture.

 "documenta is a museum of 100 days, and in this museum I want to show modernity,

"Now is the time to build bridges if we want to stay connected to the world."

A brief interview with Roger M. Buergel, artistic director of documenta 12, and Georg Schöllhammer, director and editor-in-chief of the documenta 12 magazines



In how far will documenta 12 be different from the exhibitions before?
RMB: How is 2007 different from 2002 or 1997? At this point in time, it has become more than obvious that Euro-America is about to lose its status as a hegemonic force in culture. Now is the time to build bridges if we want to stay connected to the world. But of course, there are aspects of documenta, in particular its eloquent public, which deserve to be nurtured.

What role do the publications play in this context?
GS: The makers of exhibitions frequently hamper the visitors' view of the artworks with unnecessary texts. They get in the way of the direct experience, one that's accessible to everybody. And art is of course all too often used to illustrate a particular hypothesis, a theme or the concept behind the selection. That visitors to an exhibition read wall-texts like instructions only shows that they are looking for orientation, to locate what they are seeing; it shows that they're in the process of getting the picture for themselves. Good texts help to see more, they create knowledge and link-up experiences. They work on bringing to the forefront that other concealed absence comprised of relationships, movements, signs and traces specific to that art.

Consequently, what would be the best possible reaction one could have on visiting documenta 12?
RMB: People should be able to experience first hand why getting close to art matters. No one should be left feeling indifferent.

Some people are already really keen to know what this edition of documenta will show…
RMB: For those who can't wait, we have proposed three general leitmotifs: "Is modernity our antiquity? (dealing with the relationship of modernity and its costs); "What is bare life?" (dealing with the relationship between people's fragility and their amazing capacity to liberate themselves from the most degrading conditions); and, finally, "What is to be done?" (Lenin's timeless question posed in relation to education).

90 magazines and journals around the world are discussing the leitmotifs of documenta 12. The documenta 12 Magazine contains these contributions, and the first issue is coming out in February. In how many languages are these magazines going to be published? Can you tell me something about the contents?
GS: You can't write the history of contemporary art as a local correspondent between New York and Cologne, or London and Paris anymore today. The idea of a contemporary art dominated by a couple of Western centres is luckily starting to disappear. Even New York's scene sometimes seems a bit provincial at the moment. Today there are many art centres, where the art speaks its own dialect. That's why we have asked experts on these different dialects—writers and critics, curators and artists who write, and who work on the staff of smaller and larger regular publications in the places concerned—to develop the key leitmotifs for documenta 12 entirely independently and from their own perspectives, and then to discuss this with us. This is happening in a total of over 30 languages, and in over 90 publications worldwide. The texts in the documenta 12 Magazine are being written in the places and contexts where the artists in the show work. These texts aren't always only theoretical or art historical in approach, they don't always refer exclusively to the exponents but also describe how they got there and a space around this path. Literary works are included along with contributions of images and art projects. You don't buy Vogue or Another Man if you want to find the cut of the new line by Dries van Noten.

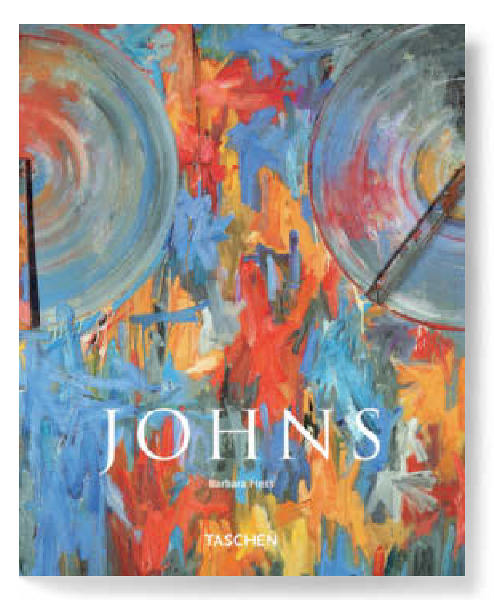
Mr. Buergel, you once said that documenta 12 is "well positioned between the stools of the arch-conservative blockbuster exhibitions, the vacuousness of the art market and hastily produced biennales" and announced that "this documenta joins its predecessors in seeking to fulfill its educational mission, the happy combination of intuition and intellect"?
RMB: You bet.

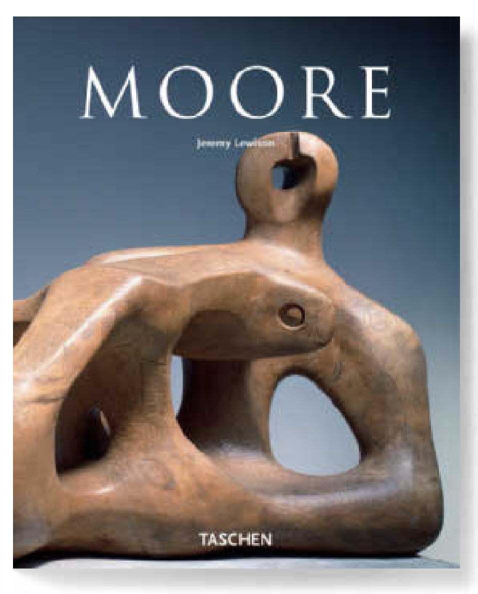
__Above__: Design for the Aue-Pavillon by Lacaton & Vassal. Montage: Tim Hupe Architekten & documenta GmbH Photos © documenta & Museum Fridericianum Veranstaltungs-GmbH

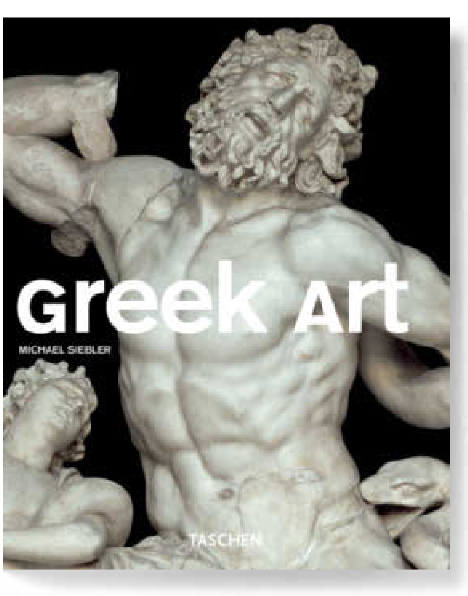
Art on a budget: the best for less

"Ces publications proposent des très belles illustrations et des textes de référence à un prix abordable."

—L'ŒIL, *Paris, on the* Basic Art *series*







JASPER JOHNS
Common symbols reinterpreted
Barbara Hess
Though his work is often categorized as Pop Art for its use of popular iconography and household objects, Jasper Johns can also be described as a Neo-Dadaist. Using wax-based paint, plaster relief, collage, and even commonplace objects such as brooms and rulers in his paintings, Johns achieves a sculptural texture in his work. He is arguably most known for his flag paintings of the 1950s (the Museum of Modern Art in New York recently paid over $20 million for White Flag), though other themes, including targets, numbers, letters, and maps, are also famously recurrent. Johns is widely considered one of the most important American artists of the 20th century.

HENRY MOORE
Minimalist bodies, sensual forms
Jeremy Lewison
The sensual, voluptuous shapes in the work of British sculptor Henry Moore (1989–1986) stand for his unmistakable signature style. Often depicting human—especially female—or human-like forms Moore's sculptures, with their abstract style, brought a distinctive brand of Modernism to fine art. His cast bronze and carved marble sculptures grace the gardens and galleries of the world's finest museums and have earned him a devoted following. Particularly beloved are his many mother-and-child compositions.

GREEK ART
The birth of the occidental concept of man
Michael Siebler / Edited by Norbert Wolf
The 18th century's Neoclassicist movement, with its white marble sculptures inspired by the art of the ancient world, has helped Greek art to remain vivid in our memories even today. But the reality of ancient art was entirely different, as surfaces were in fact much more brut. As author Michael Siebler points out, recent findings have revealed that the seemingly perfect bodies of statues and sculptures were very often painted in flamboyant colors and ornaments. Thus ancient Greek art combined a high level of classical identity with an equal amount of sensuality. Despite being viewed in a new light, the beauty of the works of art persists.













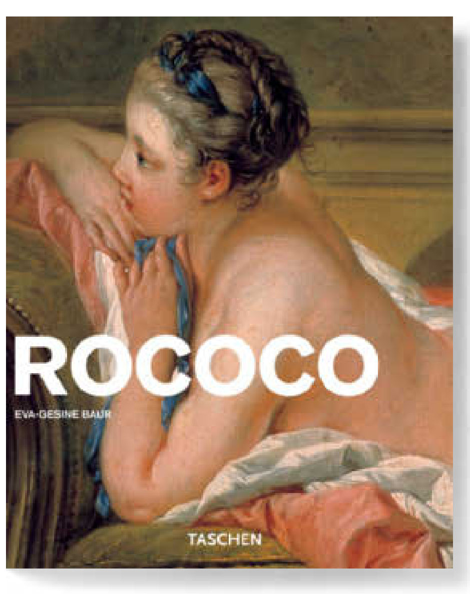
 "La 'petite collection Genres' est la référence pour tous ceux qui souhaitent faire

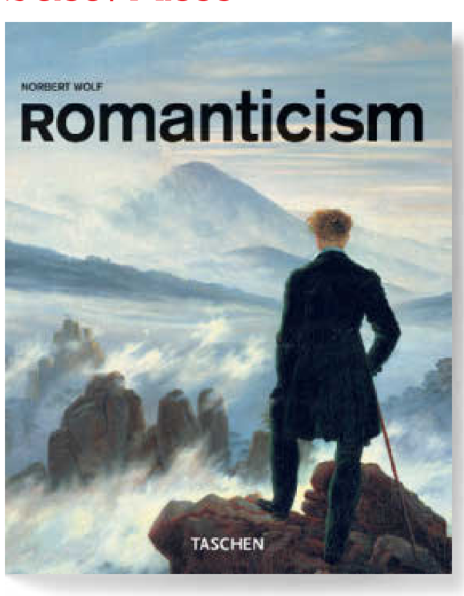
Time travel the art world

BASIC ART & BASIC ART—GENRES

Softcover, flaps, format: 18.5 x 23 cm (7.3 x 9.1 in.), 96 pp.

ONLY € 6.99 / $ 9.99 £ 5.99 / ¥ 1.500





LAND ART
The earth as canvas
Michael Lailach / Edited by Uta Grosenick

In the mid-60s, artists in the USA and Europe began planning works for sites outside the narrow boundaries of galleries and museums. It began with ephemeral enhancements or traces left in deserted landscapes, in the deserts of America, or in the moors of Scotland. Following this were spectacular earthen sculptures of gigantic proportions, some of which are still in the process of completion today. Distinguishing features of *Land Art* are its critical preoccupation with the tradition of sculpture and its emphasis on site-specific, outdoor works, setting new parameters in art production and reception.

Artists featured, among others: Herbert Bayer, Walter De Maria, Agnes Denes, Hamish Fulton, Andy Goldsworthy, Michael Heizer, Nancy Holt, Richard Long, Robert Smithson, James Turrell

ROCOCO
The dramatic style of the 18th century
Eva Gesine Baur / Edited by Ingo F. Walther

Emerging out of Baroque as a more relaxed style, Rococo was dominant in interiors, decorative art, and painting throughout Europe in the 18th century. With sentiment and emotion prevailing over reason, Rococo was a dramatic and theatrical style. In the Parisian art world, gallant scenes predominated, in Venice cityscapes. London celebrated portraits, while in Germany and Austria, images of celestial serenity spanned the church ceilings.

Artists featured, among others: François Boucher, Canaletto, Jean-Baptiste Siméon Chardin, Jean-Honoré Fragonard, Thomas Gainsborough, Francesco Guardi, William Hogarth, Angelika Kauffmann, Maurice Quentin de La Tour, Thomas Lawrence, Giovanni Battista Piazzetta, Joshua Reynolds, Giovanni Battista Tiepolo, Jean-Antoine Watteau

ROMANTICISM
Harmony between man and nature
Norbert Wolf / Edited by Ingo F. Walther

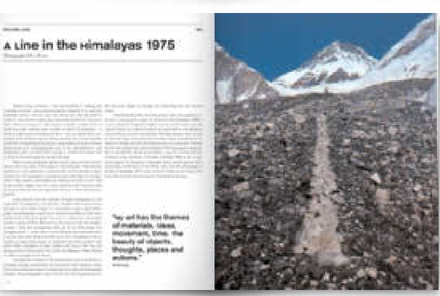
In a revolt against Rationalism, Romanticism was characterized by a return to nature and belief in the goodness of humanity, with the artist considered to be a profoundly individual creator. Beginning in the early 19th century, Romantic ideals developed largely in opposition to entrenchment in the traditions of Greco-Roman antiquity. Romantic styles and subjects varied throughout Europe and America, ranging from tranquil contemplative scenes to spectacularly staged events, and it is precisely this diversity that lends Romantic art its fascination and influence.

Artists featured, among others: William Blake, Thomas Cole, John Constable, Eugène Delacroix, Caspar David Friedrich, François Gérard, Francisco José de Goya, Antoine-Jean Gros, Jean Auguste Dominique Ingres, Karl Friedrich Schinkel, Carl Spitzweg, William Turner









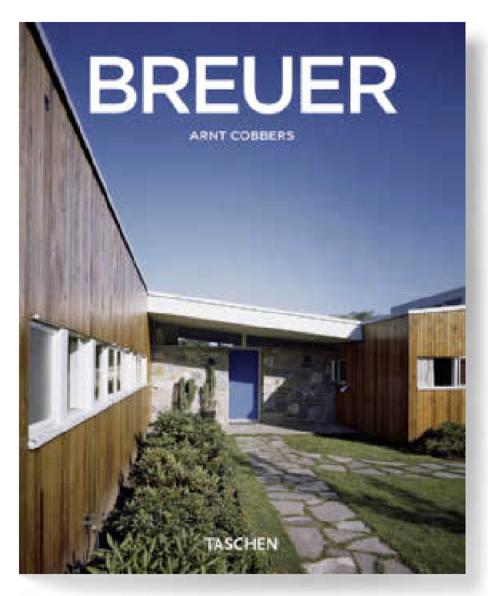




un point rapide, clair et complet sur un genre artistique." —AZART, *Paris*

"TASCHEN lets you dip into the lives of architects."

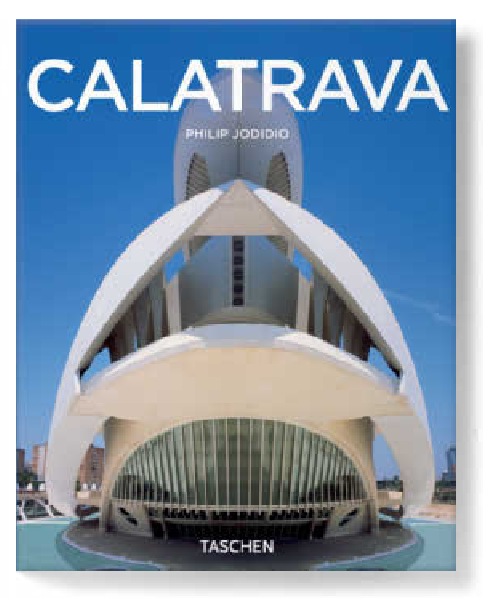
—THE INDEPENDENT, *London*



MARCEL BREUER
From steel tubes to reinforced concrete: the magical Modernist
Arnt Cobbers
In 1956, *Time* magazine called him one of the "form-givers of the 20th century": with his invention of steel-tube furniture, Marcel Breuer (1902–1981) made his mark in the history of design at the tender age of 23. He started his architectural career as one of the Bauhaus's most influential architects in 1932. Even Breuer's earliest work was marked by the search for a symbiosis between local and global, big and small, smooth and rough. His sparse use of materials emphasized the balance between textures, colors, and shapes. His most famous buildings include the UNESCO headquarters in Paris (1953–1958), the IBM Research Center in France (1960–1962), and the Whitney Museum of American Art (1963–1966) in New York City.

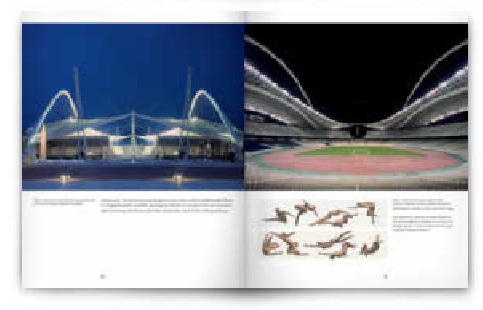






CALATRAVA
Feats of design and engineering
Philip Jodidio
Santiago Calatrava is not only one of the world's most prominent architects, but is also an engineer, sculptor, and painter. His reputation as an unparalleled architectural engineer was cemented with his numerous bridges for cities around the world. With recent projects such as the stadium for the 2004 Athens Olympic Games and the new railway station in Liège, Belgium, he has unarguably made his name in Europe and continues to look further ahead. His work is closely related to his own drawings of the human body, and to his sculptures of geometric forms, inspired by the dynamics of movement and tension. Winner of the 2005 American Institute of Architects Gold Medal and the only architect ever to have his work exhibited at both the Museum of Modern Art and the Metropolitan Museum of Art in New York, Calatrava is one of today's greatest and most innovative architects.







PIERRE KOENIG
A leading proponent of the Case Study House program
Neil Jackson
There are few images of 20th century architecture more iconic than the nighttime view of Case Study House #22 set on its eagle's-nest site high above the lights of Los Angeles. With his two innovative houses for the famous project of the *Arts and Architecture* magazine, American architect Pierre Koenig (1925–2004) became one of the leading figures of the Modern movement in America. While still a student of architecture, he designed and built his first exposed steel house in 1950, proving that the use of prefabricated materials could allow for spatial freedom in affordable houses. Koenig's houses, like the Johnson House (1962) or the Oberman House (1962), are a direct response to Southern California's extremely warm and dry climate. His work is deeply marked by his commitment to environmentally and socially responsible design.





 "Depuis son lancement, la collection Basic Architecture de TASCHEN s'impose

Every book in TASCHEN's Basic Architecture series features:

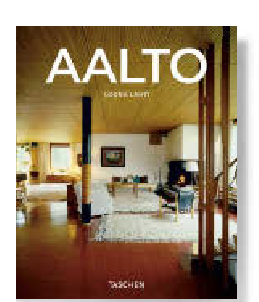
- Approximately 120 images, including photographs, sketches, drawings, and floor plans
- Introductory essays exploring the architect's life and work, touching on family and background as well as collaborations with other architects
- The most important works presented in chronological order, with descriptions of client and/or architect wishes as well as construction problems and resolutions
- An appendix including a list of complete or selected works, biography, bibliography and a map indicating the locations of the architect's most famous buildings

The editor: **Peter Gössel** runs a practice for the design of museums and exhibitions. He is the editor of TASCHEN's monographs on Julius Shulman, R. M. Schindler, John Lautner and Richard Neutra, as well as the editor of the Basic Architecture series.

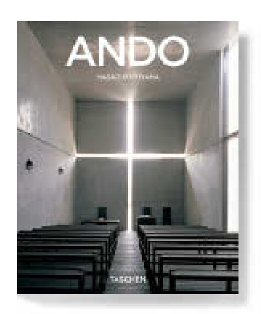
BASIC ARCHITECTURE SERIES—ALL TITLES

Ed. Peter Gössel / Softcover, flaps, format: 18.5 x 23 cm (7.3 x 9.1 in.), 96 pp.

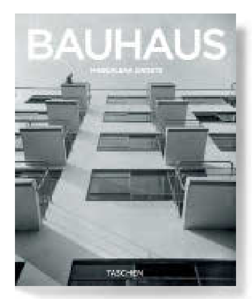
ONLY € 6.99 / $ 9.99
£ 5.99 / ¥ 1.500



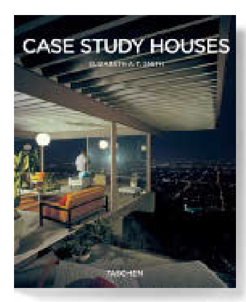
ALVAR AALTO
Louna Lahti



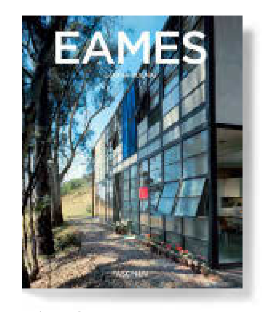
TADAO ANDO
Masa Furuyama



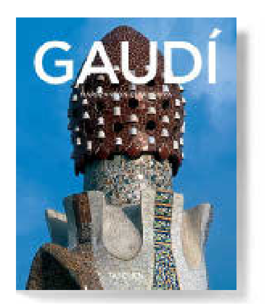
BAUHAUS
Magdalena Droste



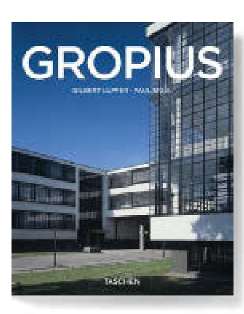
CASE STUDY HOUSES
Elizabeth A.T. Smith



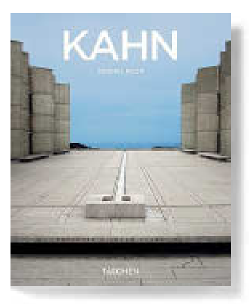
EAMES
Gloria Koenig



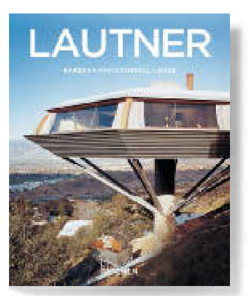
ANTONI GAUDÍ
Maria Antonietta Crippa



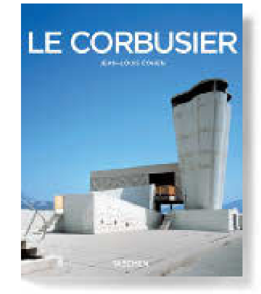
WALTER GROPIUS
Gilbert Lupfer, Paul Sigel



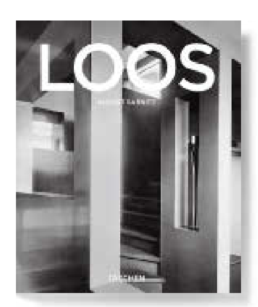
LOUIS ISIDORE KAHN
Joseph Rosa



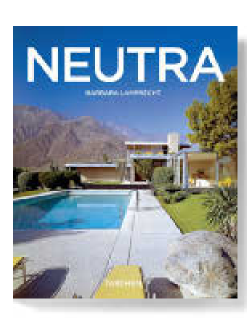
JOHN LAUTNER
Barbara-Ann Campbell-Lange



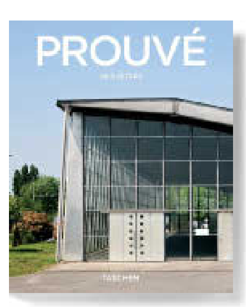
LE CORBUSIER
Jean-Louis Cohen



ADOLF LOOS
August Sarnitz



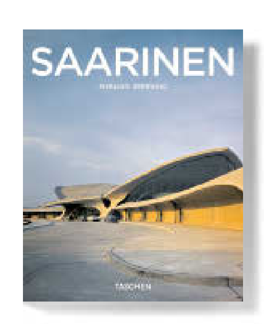
RICHARD NEUTRA
Barbara Lamprecht



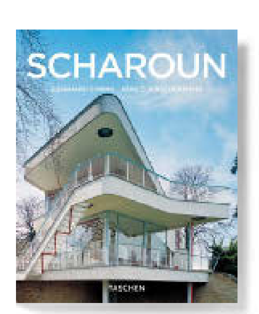
JEAN PROUVÉ
Nils Peters



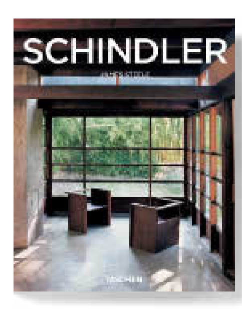
MIES VAN DER ROHE
Claire Zimmermann



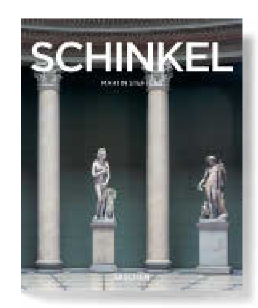
EERO SAARINEN
Pierluigi Serraino



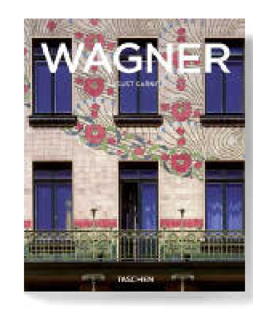
HANS SCHAROUN
Eberhard Syring, Jörg Kirschenmann



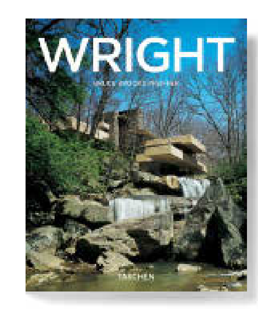
RUDOLF SCHINDLER
James Steele



KARL FRIEDRICH SCHINKEL
Martin Steffens



OTTO WAGNER
August Sarnitz



FRANK LLOYD WRIGHT
Bruce Brooks Pfeiffer

"This wonderful book offers a source of inspiration for less than a fiver... If modernity, sustainability and purity are your bag you've found a soul mate."

—SCOTTISH SUNDAY MAIL, *London, on* Mies van der Rohe

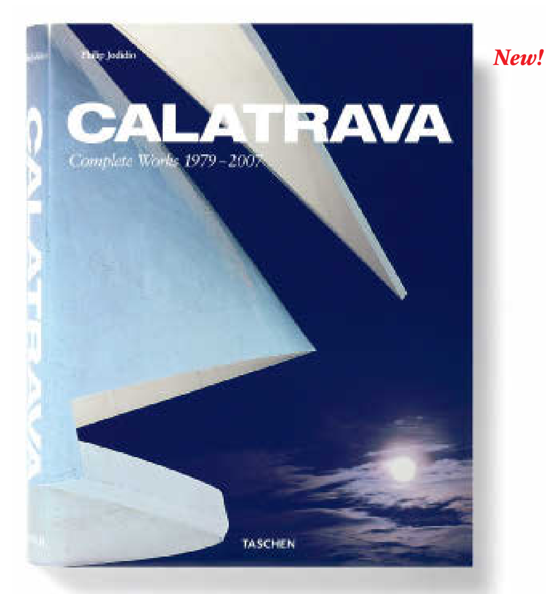
comme une référence accessible au plus grand nombre." —LA LIBRE BELGIQUE, *Bruxelles, on the* Basic Architecture *series*

Architecture

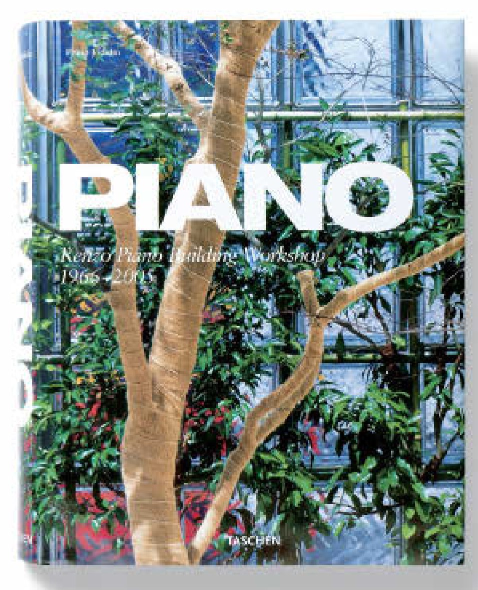
PHILIP JODIDIO / p.jodidio@taschen.com



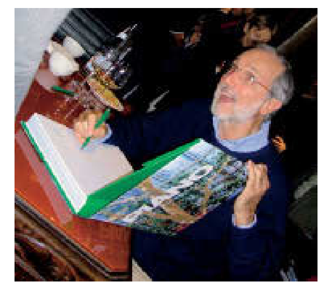
New!



SANTIAGO CALATRAVA. COMPLETE WORKS 1979–2007
Philip Jodidio / Hardcover, **XL-format**:
30.8 x 39 cm (12.1 x 15.3 in.), 536 pp.
€ 99.99 / $ 125 / £ 79.99 / ¥ 15.000

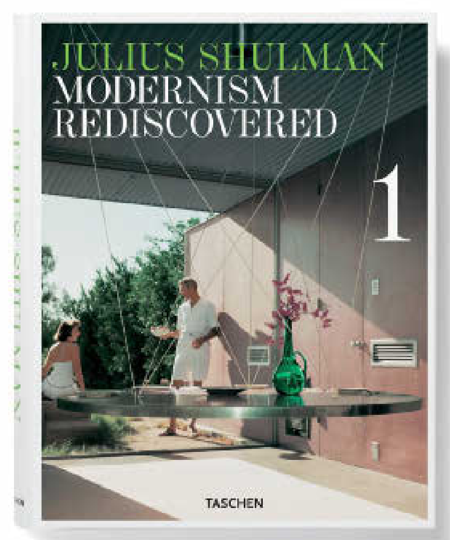


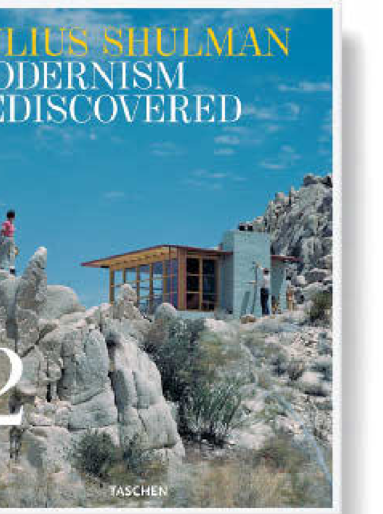
RENZO PIANO BUILDING WORKSHOP 1966–2005
Philip Jodidio / Hardcover, **XL-format**:
30.8 x 39 cm (12.1 x 15.3 in.), 528 pp.
€ 99.99 / $ 125 / £ 79.99 / ¥ 15.000

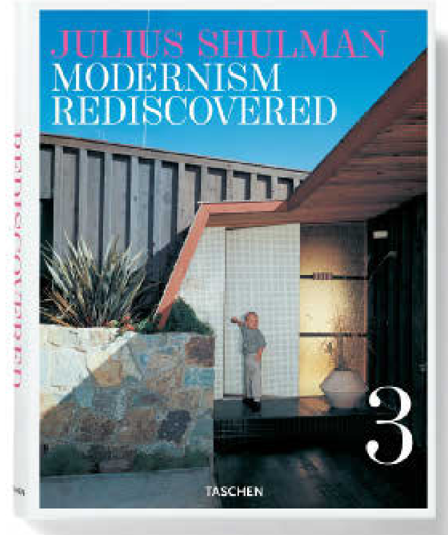


Renzo Piano signing at the TASCHEN Store Paris, May 2005

New!





JULIUS SHULMAN. MODERNISM REDISCOVERED. 3 VOLS.
Julius Shulman / Text: Hunter Drohojowska-Philp, Peter Loughrey /
Hardcover, slipcase, **XL-format**: 29 x 36.8 cm (11.4 x 14.5 in.), 950 pp.
€ 250 / $ 300 / £ 200 / ¥ 40.000

"The structures in this book are much more than superficial expressions of a homeowner's tastes; they sum up the intimate dreams of a generation. For many, those dreams—failed or not—still have meaningful cultural currency. As such, Shulman's book is an optimistic lens into our own future."

—LOS ANGELES TIMES, *on* Modernism Rediscovered Vol. I



Julius Shulman and Benedikt Taschen, Los Angeles, 2006. Photo © Howard L. Bingham

 "Stunningly modern examples of architectural genius grace the pages of this book to

Architecture

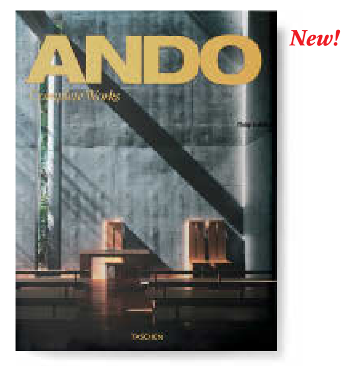
PHILIP JODIDIO / p.jodidio@taschen.com

“Une sorte de Guide du Routard de l’architecture, version chic et érudite.”

—**POINT DE VUE,** ***Paris, on the*** **Architecture in** ***series***

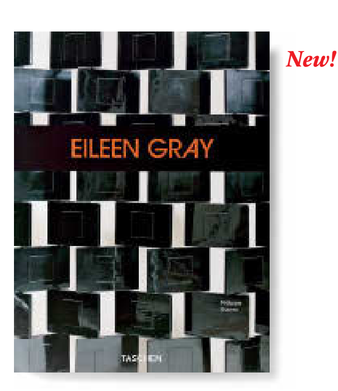
“Ando’s inspired buildings have found in this catalogue raisonnée a no less inspired complement.”

—**MONOPOL,** ***Berlin***



New!

ANDO. COMPLETE WORKS
Philip Jodidio / Hardcover, format: 23.7 x 30 cm (9.3 x 11.8 in.), 500 pp.
€ 29.99 / $ 39.99 / £ 24.99 / ¥ 5.900



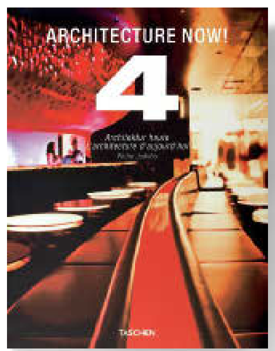
New!

EILEEN GRAY
Philippe Garner / Hardcover, format: 22.5 x 30 cm (8.9 x 11.8 in.), 160 pp.
€ 19.99 / $ 24.99 / £ 16.99 / ¥ 3.900



New!

JOSEP MARIA JUJOL
Text: José Llinàs / Photos: Jordi Sarrà / Hardcover, format: 22.5 x 30 cm (8.9 x 11.8 in.), 160 pp.
€ 19.99 / $ 24.99 / £ 16.99 / ¥ 3.900

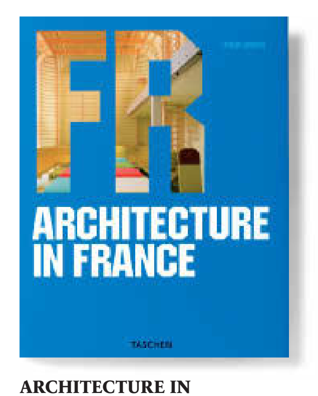


ARCHITECTURE NOW! VOL. 4
Philip Jodidio / Flexi-cover, format: 19.6 x 24.9 cm (7.7 x 9.8 in.), 576 pp.
€ 29.99 / $ 39.99 / £ 24.99 / ¥ 5.900



New!

ARCHITECTURE IN CHINA
Philip Jodidio / Hardcover, format: 23.1 x 28.9 cm (9.1 x 11.4 in.), 192 pp.
€ 19.99 / $ 24.99 / £ 16.99 / ¥ 3.900



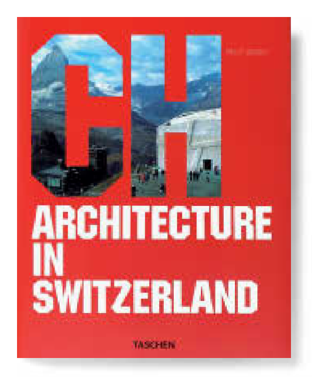
ARCHITECTURE IN FRANCE
Philip Jodidio / Hardcover, format: 23.1 x 28.9 cm (9.1 x 11.4 in.), 192 pp.
€ 19.99 / $ 24.99 / £ 16.99 / ¥ 3.900



ARCHITECTURE IN JAPAN
Philip Jodidio / Hardcover, format: 23.1 x 28.9 cm (9.1 x 11.4 in.), 192 pp.
€ 19.99 / $ 24.99 / £ 16.99 / ¥ 3.900



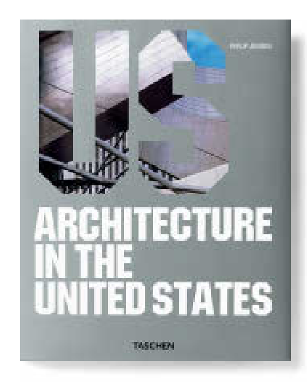
ARCHITECTURE IN THE NETHERLANDS
Philip Jodidio / Hardcover, format: 23.1 x 28.9 cm (9.1 x 11.4 in.), 192 pp.
€ 19.99 / $ 24.99 / £ 16.99 / ¥ 3.900



ARCHITECTURE IN SWITZERLAND
Philip Jodidio / Hardcover, format: 23.1 x 28.9 cm (9.1 x 11.4 in.), 192 pp.
€ 19.99 / $ 24.99 / £ 16.99 / ¥ 3.900



ARCHITECTURE IN THE UNITED KINGDOM
Philip Jodidio / Hardcover, format: 23.1 x 28.9 cm (9.1 x 11.4 in.), 192 pp.
€ 19.99 / $ 24.99 / £ 16.99 / ¥ 3.900

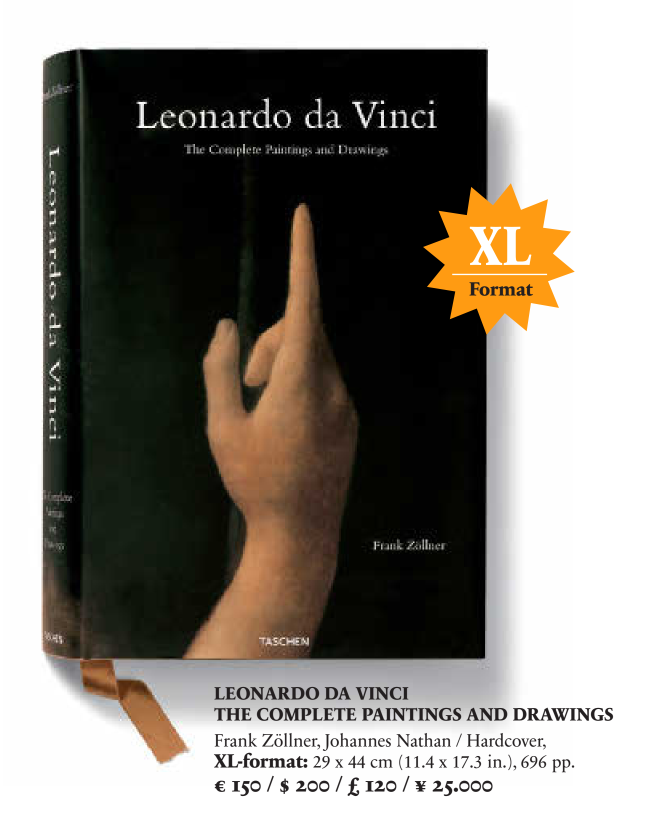


ARCHITECTURE IN THE UNITED STATES
Philip Jodidio / Hardcover, format: 23.1 x 28.9 cm (9.1 x 11.4 in.), 192 pp.
€ 19.99 / $ 24.99 / £ 16.99 / ¥ 3.900

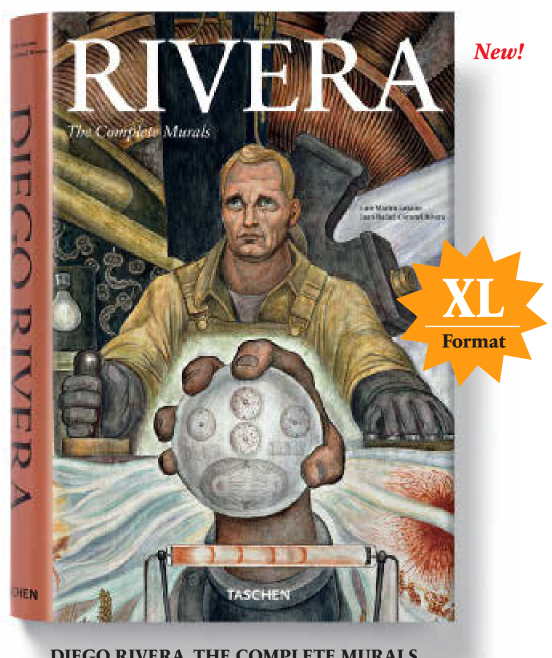
give an insight into the recent style trends in the UK.” —HOMES & LIVING MAGAZINE, *Sydney, on* Architecture in the UK



PETRA LAMERS-SCHÜTZE / p.lamers-schuetze@taschen.com



LEONARDO DA VINCI
THE COMPLETE PAINTINGS AND DRAWINGS
Frank Zöllner, Johannes Nathan / Hardcover,
XL-format: 29 x 44 cm (11.4 x 17.3 in.), 696 pp.
€ 150 / $ 200 / £ 120 / ¥ 25.000

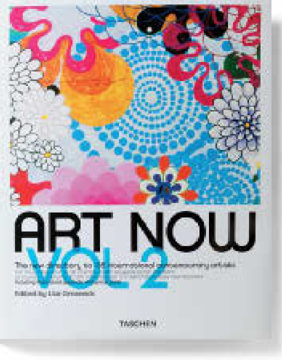


New!

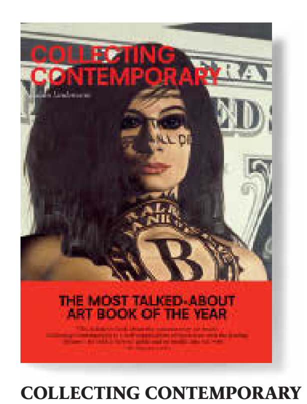
DIEGO RIVERA. THE COMPLETE MURALS
Luis-Martín Lozano / Juan Rafael Coronel Rivera /
Hardcover, **XL-format:** 29 x 44 cm
(11.4 x 17.3 in.), 800 pp.
€ 150 / $ 200 / £ 120 / ¥ 25.000

“This is an indispensable vademecum for those interested in contemporary art and the shape of things to come.”

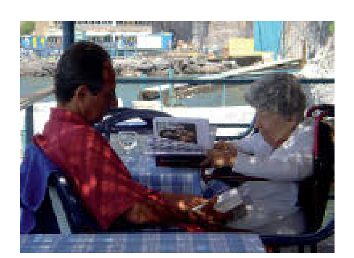
—THE ART NEWSPAPER, ***London,***
on **Art Now Vol. 2**



ART NOW. VOL. 2
Ed. Uta Grosenick / Flexi-cover, format:
19.6 x 24.9 cm (7.7 x 9.8 in.), 604 pp.
€ 29.99 / $ 39.99 / £ 24.99 / ¥ 5.900



COLLECTING CONTEMPORARY
Adam Lindemann / Flexi-cover, format:
17 x 22.7 cm (6.6 x 8.9 in.), 300 pp.
€ 24.99 / $ 29.99 / £ 19.99 / ¥ 4.900



Legendary art dealer Ileana Sonnabend and Antonio Homem, Sorrent 2006. Photo © Lauren Taschen

New!

DOCUMENTA 12 MAGAZINES N° 1–3: MODERNITY? / LIFE! / EDUCATION:
Eds. Georg Schöllhammer and 90 international art magazines / Softcover, format: 22.5 x 27.5 cm (8.9 x 10.8 in.), 224 pp.
EACH € 12 / $ 15 / £ 10 / ¥ 2.500



New!

DOCUMENTA 12 CATALOGUE
Eds. Roger M. Buergel, Ruth Noack
Hardcover, format: 16.8 x 22.6 cm
(6.6 x 8.9 in.), 448 pp.
APPR. € 36

New!

DOCUMENTA 12 PICTURE BOOK
Introduction: Roger M. Buergel, Ruth Noack
Hardcover, format: 25 x 30 cm (9.8 x 11.8 in.),
240 pp.
APPR. € 36

 “The definitive book about the contemporary art boom. Both a ‘how-to’

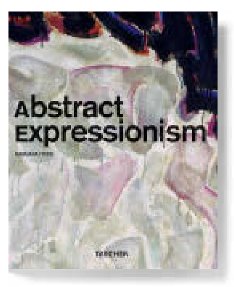
Art—Basic Art Genres

PETRA LAMERS-SCHÜTZE / p.lamers-schuetze@taschen.com

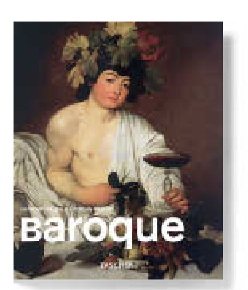
BASIC ART GENRES—ALL TITLES
Ed. Uta Grosenick / Ed. Ingo F. Walther / Softcover, flaps, format: 18.5 x 23 cm (7.3 x 9.1 in.), 96 pp.

ONLY € 6.99 / $ 9.99
£ 5.99 / ¥ 1.500

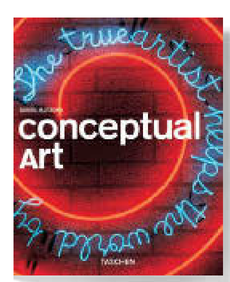
"A huge pictorial punch in tiny packages."
—NEW YORK MAGAZINE, *on the* Basic Art *series*



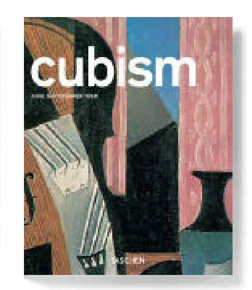
ABSTRACT EXPRESSIONISM
Barbara Hess



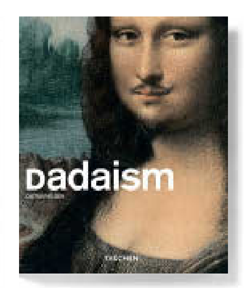
BAROQUE
Andreas Prater, Hermann Bauer



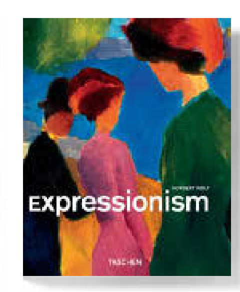
CONCEPTUAL ART
Daniel Marzona



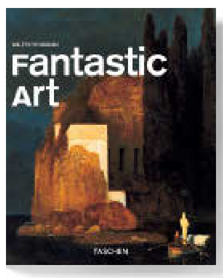
CUBISM
Anne Ganteführer-Trier



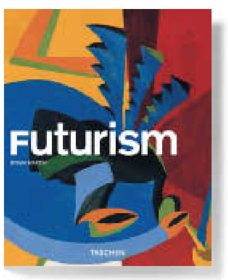
DADAISM
Dietmar Elger



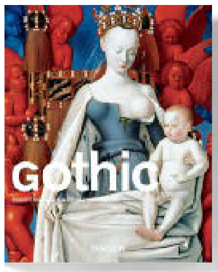
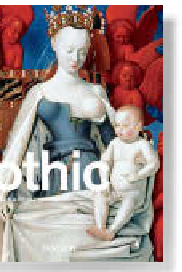
EXPRESSIONISM
Norbert Wolf



FANTASTIC ART
Walter Schurian



FUTURISM
Sylvia Martin

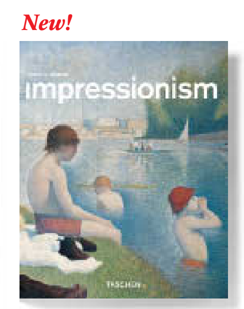
GOTHIC
Matthias Weniger, Robert Suckale

New!



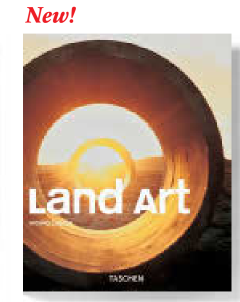
GREEK ART
Michael Siebler / Ed. Norbert Wolf

New!

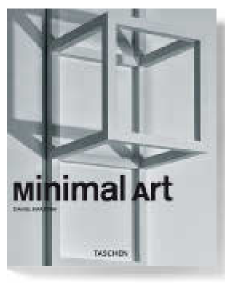


IMPRESSIONISM
Karin H. Grimme / Ed. Norbert Wolf

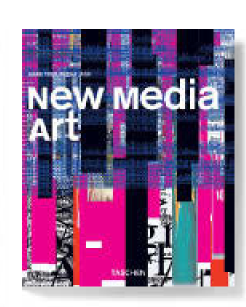
New!



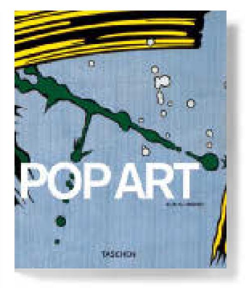
LAND ART
Michael Lailach



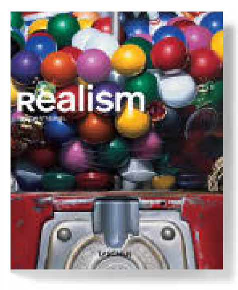
MINIMAL ART
Daniel Marzona



NEW MEDIA ART
Mark Tribe, Reena Jana



POP ART
Klaus Honnef

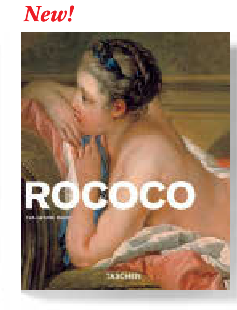


REALISM
Kerstin Stremmel



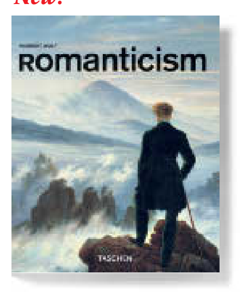
RENAISSANCE
Manfred Wundram

New!

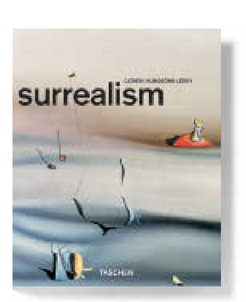


ROCOCO
Eva Gesine Baur

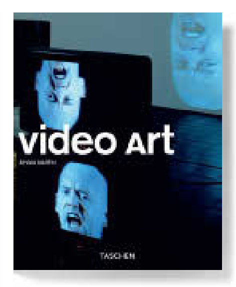
New!



ROMANTICISM
Norbert Wolf



SURREALISM
Cathrin Klingsöhr-Leroy



VIDEO ART
Sylvia Martin

"I think this book is a must-read for anyone who works in the modern media or is interested in this fascinating bastard child of 'serious' art. Double thumbs up."—BLUNT MAGAZINE, *Cape Town, on* Pop Art

guide and an insight into the 'why'." —THE TELEGRAPH, *London, on* Collecting Contemporary

PETRA LAMERS-SCHÜTZE / p.lamers-schuetze@taschen.com

The most successful art book series in the world

Almost 100 titles available in over 20 languages!



 “The world class books from TASCHEN are a treat for your eyes

Art—Basic Art

PETRA LAMERS-SCHÜTZE / p.lamers-schuetze@taschen.com

BASIC ART SERIES—ALL TITLES

Softcover, flaps, format: 18.5 x 23 cm (7.3 x 9.1 in.), 96 pp.

ONLY € 6.99 / $ 9.99
£ 5.99 / ¥ 1.500



"It's true. This is true innovation. Culture to everyone, this is innovation."

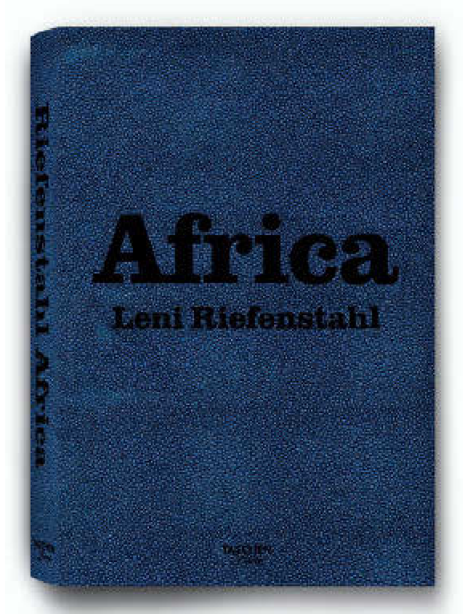
—Joana, Portugal, on taschen.com

and food for thought." *—Kochi Books, India, on taschen.com*

Artists' Editions

FOR MORE INFORMATION ON THESE TITLES PLEASE VISIT OUR WEBSITE *www.taschen.com*

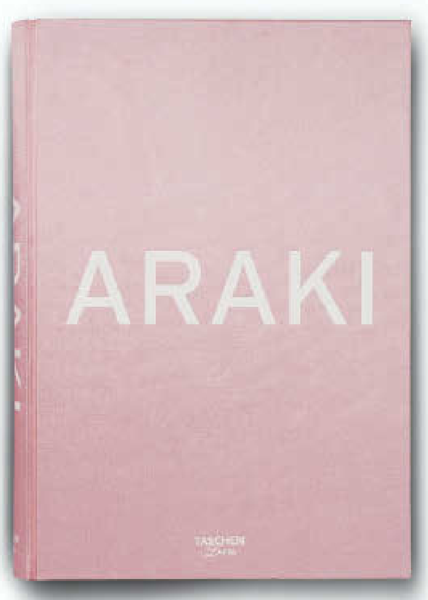




AFRICA. LENI RIEFENSTAHL

Ed. Angelika Taschen / Interview by Kevin Brownlow / **Limited edition of 2,500 copies worldwide, signed and numbered by Leni Riefenstahl** / Hardcover in a box, **XXL-format:** 34.5 x 50 cm (13.4 x 19.7 in.), 564 pp.

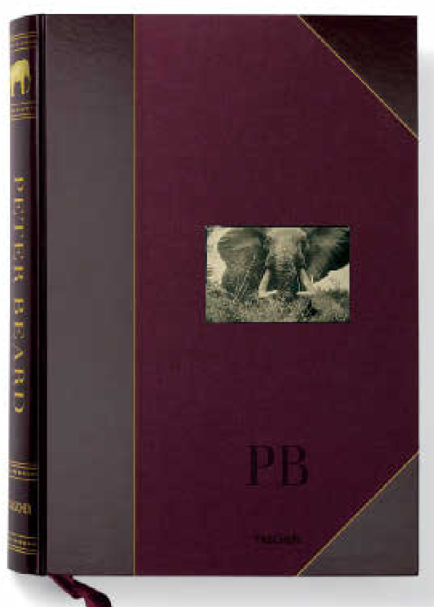
€ 2,500 / $ 3,000 / £ 1,900 / ¥ 350.000



ARAKI

Interview by Jérôme Sans / **Limited edition of 2,500 copies worldwide, signed and numbered by Araki** / Hardcover in a box, **XXL-format:** 34.5 x 50 cm (13.4 x 19.7 in.), 636 pp.

€ 2,500 / $ 3,000 / £ 1,900 / ¥ 350.000



PETER BEARD
ART EDITION, No. 251–2,500

SOLD OUT

Peter Beard / Eds. Nejma Beard, D[illegible] [illegible]ahey / [illegible]esign: Ruth Ansel / Text: Owen Edwa[illegible]s, [illegible] M.L. Aronson / Hardcover + clamshel[illegible] [illegible]ok st[illegible] + companion book, **XXL-form[illegible]** 34[illegible] x 5[illegible] [illegible] (13.6 x 19.7 in.), 576 pp. + fold[illegible]outs [illegible] [illegible]ages

€ 2,[illegible] / $ 2,500 / £ 1,500 / ¥ 300.000

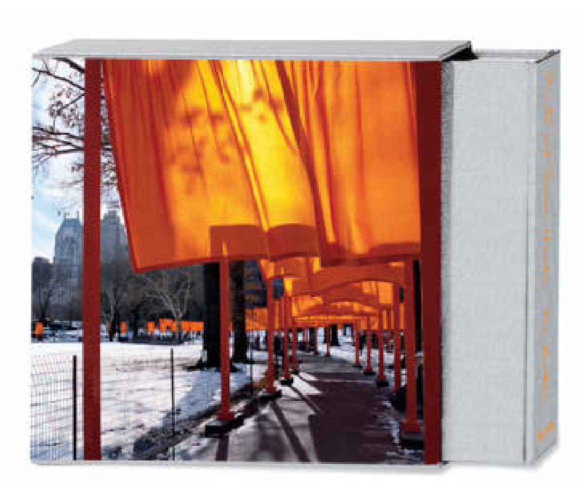


"Purely as an object and as a publishing event, this massive project encompasses a dizzying number of special features."

—AMERICAN PHOTO, *New York*, on Peter Beard



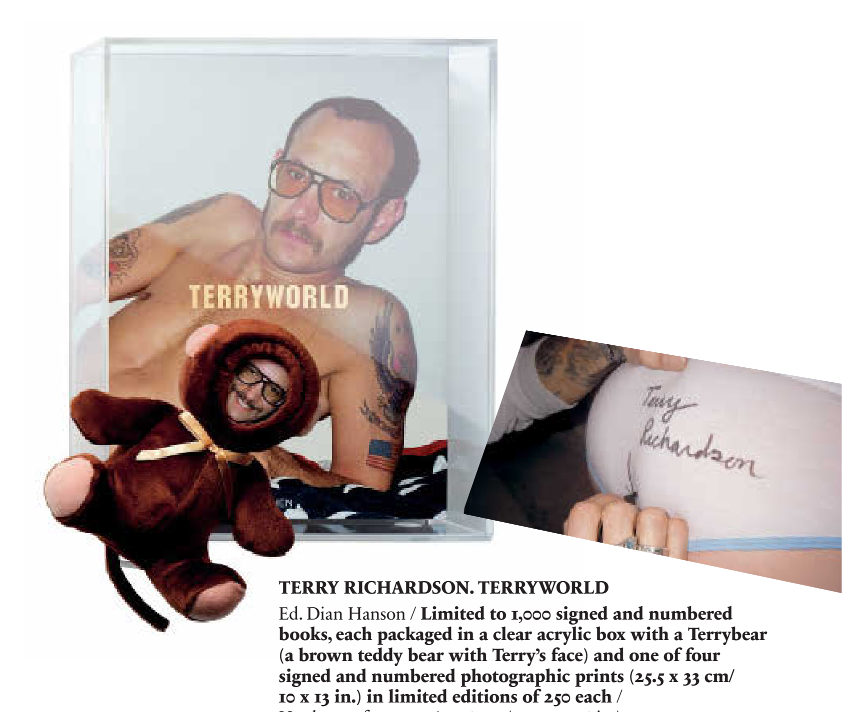
Peter Beard signing his book at TASCHEN Store Paris, November 2006



CHRISTO AND JEANNE-CLAUDE
THE GATES, CENTRAL PARK, NEW YORK CITY, 1979–2005

The Collector's Edition is limited to 5,000 copies, signed and numbered by the artists, Christo and Jeanne-Claude, as well as their exclusive photographer Wolfgang Volz. Each copy comes with a 24 x 24 cm (9.4 x 9.4 in.) piece of the fabric used for the work of art
Hardcover in a slipcase, format: 27 x 29 cm (10.6 x 11.4 in.), 968 pp., 2,445 illustrations

€ 350 / $ 400 / £ 350 / ¥ 50.000



TERRY RICHARDSON. TERRYWORLD

Ed. Dian Hanson / **Limited to 1,000 signed and numbered books, each packaged in a clear acrylic box with a Terrybear (a brown teddy bear with Terry's face) and one of four signed and numbered photographic prints (25.5 x 33 cm/ 10 x 13 in.) in limited editions of 250 each** / Hardcover, format: 26 x 34 cm (10.2 x 13.4 in.), 288 pp.

€ 500 / $ 600 / £ 350 / ¥ 75.000

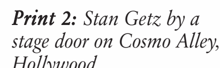
 "Ce livre extravagant et magnifique est une œuvre d'art en elle-même

Artists' Editions

FOR MORE INFORMATION ON THESE TITLES
PLEASE VISIT OUR WEBSITE *www.taschen.com*

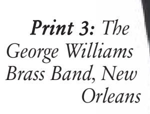


Print 2: *Stan Getz by a stage door on Cosmo Alley, Hollywood*





Print 4: *Ray Charles with a Raylette, New York City*



Print 3: *The George Williams Brass Band, New Orleans*





Print 1: *The Metropole Café on Broadway near Times Square, New York City*

"This book is a visual feast and includes some of the most striking and expressive jazz photography ever seen..." —JAZZWISE MAGAZINE, *London*

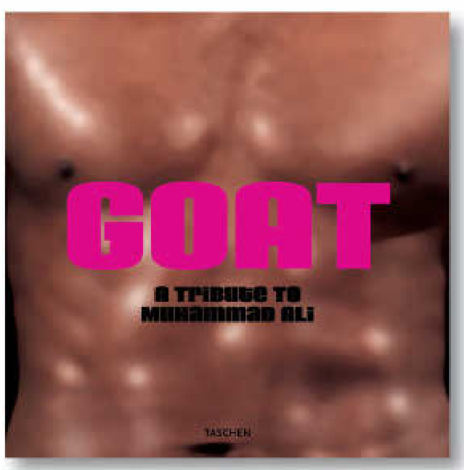
- **Limited to 1,000 individually signed and numbered copies**
- Every copy comes with four signed and numbered, 50 x 60 cm (19.6 x 23.6 in.) ultrachrome prints
- Book and prints packaged in a cloth-covered box

WILLIAM CLAXTON. JAZZLIFE
Photos and introduction: William Claxton / Text: Joachim E. Berendt / Hardcover in a cloth-covered box, 4 ultrachrome prints, CD, **XXL-format:** 29.1 x 40.7 cm (11.5 x 16 in.), 696 pp.
€ 1,000 / $ 1,250 / £ 750 / ¥ 150.000



GOAT. A TRIBUTE TO MUHAMMAD ALI
Hardcover in a box, **XXL-format**: 50 x 50 cm (19.7 x 19.7 in.), 792 pp.

www.taschen-goat.com



CHAMP'S EDITION
€ 10,000 / $ 12,500 / £ 7,500 / ¥ 1.500.000

COLLECTOR'S EDITION
€ 3,000 / $ 4,000 / £ 2,250 / ¥ 390.000

The Champ's Edition: No. 1 – 1,000
- The "Champ's Edition" has a white silk cover with pink lettering.
- **Limited to 1,000 individually numbered copies, each one signed by Muhammad Ali and Jeff Koons.**
- Four gallery-quality silver gelatine prints signed by photographer Howard L. Bingham and Muhammad Ali.
- Every "Champ's Edition" comes with the sculpture "Radial Champs" by Jeff Koons in the size 175 x 170 cm (69 x 67 in.), comprising two inflatables and a stool.

The Collector's Edition: No. 1,001 – 10,000
- The "Collector's Edition" shows Ali's torso with pink lettering.
- **Limited to 9,000 individually numbered copies, each one signed by Muhammad Ali and Jeff Koons.**
- Every "Collector's Edition" comes with the photo-litho "Radial Champs" by Jeff Koons in the size 50 x 40 cm (20 x 16 in.).

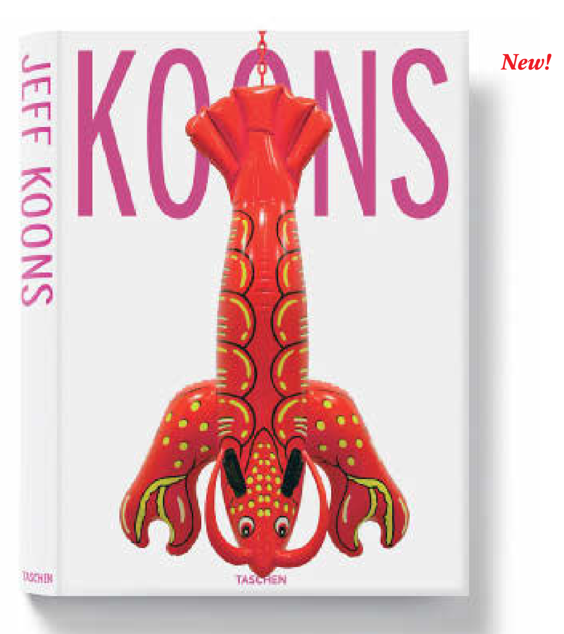
autant que la somme de toute une vie." —L'EXPRESS, *Paris, on* Peter Beard

Artists' Editions

FOR MORE INFORMATION ON THESE TITLES
PLEASE VISIT OUR WEBSITE *www.taschen.com*



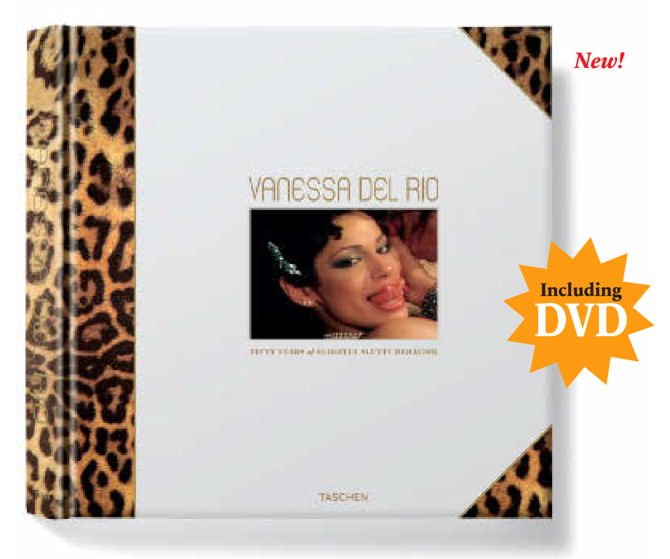
New!



JEFF KOONS
Ed. Hans Werner Holzwarth / Ingrid Sischy / Eckhard Schneider / Katy Siegel / Hardcover in a clamshell, **XL-format**: 33 x 44 cm (13 x 17.3 in.), 600 pp.
Limited to 1,500 numbered copies, each signed by Jeff Koons.
€ 750 / $ 1,000 / £ 600 / ¥ 120.000

COLLECTOR'S EDITION
Limited to a 100 numbered copies, each signed by Jeff Koons and accompanied by an artwork.
Specifications and price not yet available.

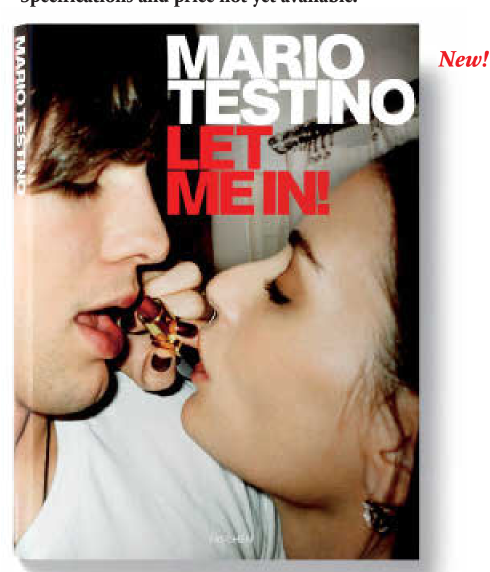
New!



VANESSA DEL RIO
FIFTY YEARS OF SLIGHTLY SLUTTY BEHAVIOR
Dian Hanson / Hardcover in a clamshell, DVD, **XL-format**: 30 x 30 cm (11.8 x 11.8 in.), 640 pp.
Limited to 1,300 numbered copies, each signed by Vanessa del Rio.
€ 350 / $ 400 / £ 300 / ¥ 50.000

COLLECTOR'S EDITION
Limited to 200 numbered copies, each signed by Vanessa del Rio, accompanied by a signed and numbered Robert Crumb lithography.
€ 750 / $ 1,000 / £ 600 / ¥ 120.000

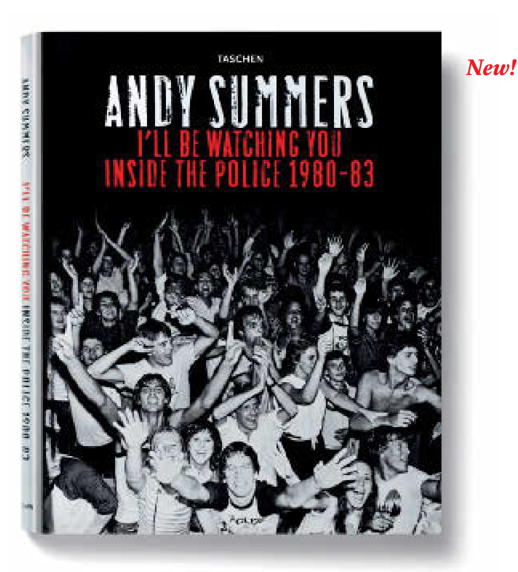
New!



MARIO TESTINO
LET ME IN
Hardcover in a ple[illegible] slip[illegible]e, [illegible]**ormat**:
30.9 x 42[illegible] c[illegible] 12.[illegible] [illegible]7 in.), 306 pp.
€ 35[illegible] $ [illegible] / [illegible]00 / ¥ 50.000

SOLD OUT

New!



I'LL BE WATCHING YOU:
INSIDE THE POLICE, 1980–83
Andy Summers / Hardcover in a slipcase, **XL-format**: 27 x 34 cm (10.6 x 13.4 in.), 378 pp.
Limited to 1,500 copies, each numbered and signed by the artist.
€ 350 / $ 400 / £ 300 / ¥ 50.000



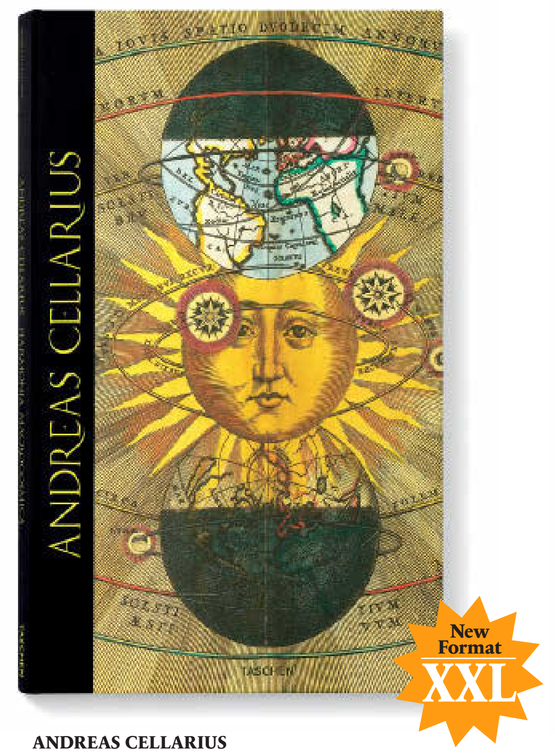
PETRA LAMERS-SCHÜTZE / p.lamers-schuetze@taschen.com

"I cannot recommend this book too strongly. I was amazed at the quality and the reasonable price. It is an absolute treasure."

—THE OBSERVATORY MAGAZINE, ***London, on*** **Cellarius**

"The Most Beautiful Parisian. A superb homage to the architect and his creation."

—FRANCETODAY.COM, ***on*** **Gustave Eiffel**



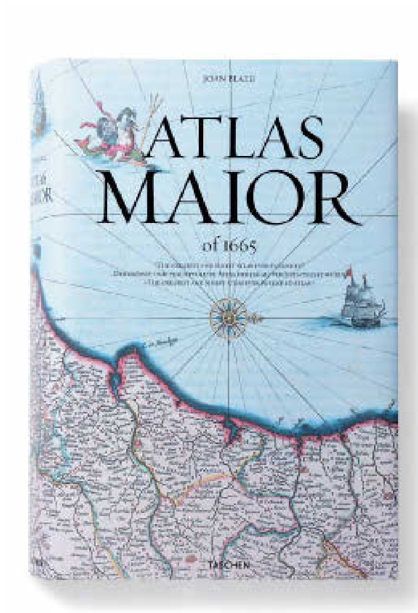
ANDREAS CELLARIUS
HARMONIA MACROCOSMICA OF 1660
THE FINEST ATLAS OF THE HEAVENS
Robert van Gent / Hardcover, **XXL-format**: 32 x 53 cm (12.6 x 20.9 in.), 240 pp.
€ 99.99 / $ 125 / £ 79.99 / ¥ 15.000



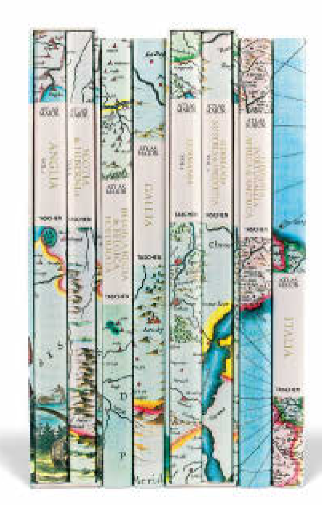
GUSTAVE EIFFEL. LA TOUR DE 300 MÈTRES
Bertrand Lemoine / Hardcover, **XXL-format**: 37.5 x 53 cm (14.8 x 20.9 in.), 160 pp.
Text in English, German, French, Spanish, Italian, Portuguese, Dutch and Japanese
€ 99.99 / $ 125 / £ 79.99 / ¥ 15.000

"This is a magnificent addition to the TASCHEN facsimile reprints."

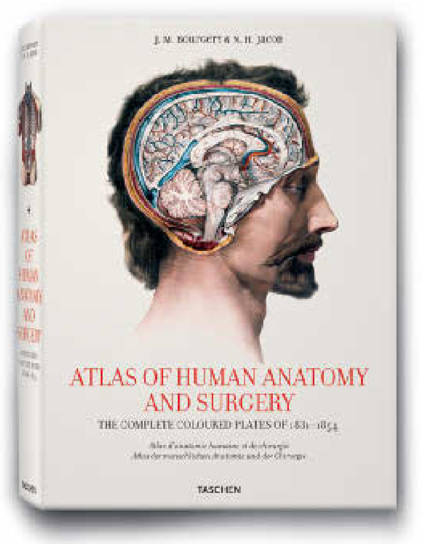
—FORTEANTIMES, ***London, on*** **Atlas of Human Anatomy**



JOAN BLAEU. ATLAS MAIOR OF 1665
Peter van der Krogt / Österreichische Nationalbibliothek, Vienna / Hardcover, 2 fold-outs, 4 folded posters, **XL-format**: 29 x 44 cm (11.4 x 17.3 in.), 594 pp.
€ 150 / $ 200 / £ 120 / ¥ 25.000



JOAN BLAEU. ATLAS MAIOR OF 1665
Peter van der Krogt / Österreichische Nationalbibliothek, Vienna / Hardcover, format: 25.2 x 38.2 cm (9.9 x 15 in.)
Anglia, Germania—2 volumes in a slipcase, 392 pp. each
€ 49.99 / $ 59.99 / £ 39.99 / ¥ 8.900
Belgica, Gallia, Hispania, Italia—1 volume, 208 pp. each
€ 29.99 / $ 39.99 / £ 24.99 / ¥ 5.900



JEAN BAPTISTE MARC BOURGERY
ATLAS OF HUMAN ANATOMY AND SURGERY
Jean-Marie Le Minor / Henri Sick / Hardcover, 6 fold-outs, **XL-format**: 29 x 40.5 cm (11.4 x 15.7 in.), 714 pp.
€ 150 / $ 200 / £ 200 / ¥ 25.000

edierten Band hat unser All selten ausgesehen." **—ART,** ***Hamburg, on*** **Cellarius. Harmonia Macrocosmica**

Design

CHARLOTTE & PETER FIELL / p.fiell@taschen.com
JULIUS WIEDEMANN / j.wiedemann@taschen.com

"Man fühlt sich beim Blättern wie Dagobert Duck im Geldspeicher."

—**MONOPOL,** ***Berlin***

DOMUS 1928–1999, VOL. 1–12
Eds. Charlotte & Peter Fiell /
Hardcover, 12 vols. + index CD,
format: 21.8 x 31.4 cm (8.6 x 12.4 in.),
6,960 pp. (580 pp. each volume)
€ 500 / $ 600 / £ 400 / ¥ 75.000

Best Book Awards 2007 by Wallpaper*

"Even if there is something titanically arrogant on the part of Editoriale Domus, this anthology is one of the most valuable and enjoyable things you could have on your bookshelf. There is no way to sum up what is here. Simply everything."

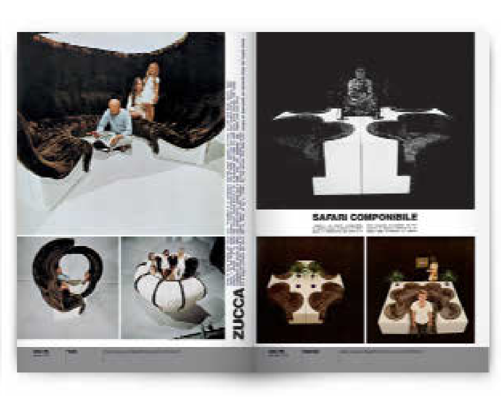
—**ICON MAGAZINE,** ***London***

"TASCHEN's domus series is a major publishing achievement and an important must-have for all design and architecture teaching institutions, practicing architects, designers, students and collectors."

—**CONCEPT FOR LIVING,** ***London***







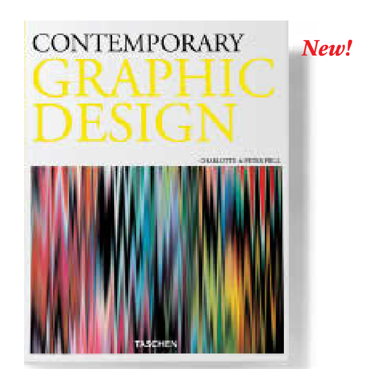
 "Three cheers for the über-groovy folk at TASCHEN. They have produced an indispensable

CHARLOTTE & PETER FIELL / p.fiell@taschen.com
JULIUS WIEDEMANN / j.wiedemann@taschen.com

"In classic TASCHEN fashion, Advertising Now *is a colourful and hefty collection of the best in global product-flogging."*

—GRAFIK, *London*

ribbon! + runde ecken freistellen



New!

CONTEMPORARY GRAPHIC DESIGN
Eds. Charlotte & Peter Fiell / Hardcover, format: 19.6 x 24.9 cm (7.7 x 9.8 in.), 576 pp.
€ 29.99 / $ 39.99 / £ 24.99 / ¥ 5.900





FASHION NOW 2
Eds. Terry Jones, Susie Rushton / Flexi-cover, format: 19.5 x 25 cm (7.7 x 9.8 in.), 640 pp.
€ 29.99 / $ 39.99 / £ 24.99 / ¥ 5.900



New!

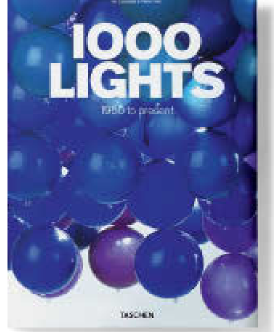
LOGO DESIGN
Ed. Julius Wiedemann / Agenda finishing with ribbon closure, format: 16.8 x 22.6 cm (6.6 x 8.9 in.), 384 pp.
€ 29.99 / $ 39.99 / £ 24.99 / ¥ 5.900



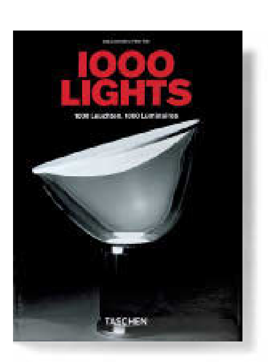
New!

SHOP AMERICA. MIDCENTURY STOREFRONT DESIGN 1938–1950
Ed. Jim Heimann / Steven Heller / Hardcover, format: 26.5 x 34 cm (10.4 x 13.4 in.), 246 pp.
€ 39.99 / $ 49.99 / £ 29.99 / ¥ 6.900

1000 LIGHTS
VOL. 1: 1878 TO 1959
Eds. Charlotte & Peter Fiell / Flexi-cover, format: 19.6 x 26.7 cm (7.7 x 10.5 in.), 576 pp.
€ 29.99 / $ 39.99 / £ 24.99 / ¥ 5.900



1000 LIGHTS
VOL. 2: 1960 TO PRESENT
Eds. Charlotte & Peter Fiell / Flexi-cover, format: 19.6 x 26.7 cm (7.7 x 10.5 in.), 576 pp.
€ 29.99 / $ 39.99 / £ 24.99 / ¥ 5.900



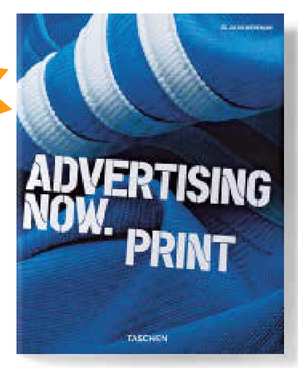
1000 LIGHTS
Eds. Charlotte & Peter Fiell / Flexi-cover, Klotz, format: 14.5 x 19.5 cm (5.7 x 7.7 in.), 704 pp.
€ 19.99 / $ 24.99 / £ 16.99 / ¥ 3.900



1000 SIGNS
Ed. Colors Magazine / Flexi-cover, Klotz, format: 14 x 19.5 cm (5.5 x 7.7 in.), 512 pp.
€ 19.99 / $ 24.99 / £ 16.99 / ¥ 3.900



ADVERTISING NOW. ONLINE
Ed. Julius Wiedemann / Flexi-cover, DVD, format: 19.6 x 24.9 cm (7.6 x 9.8 in.), 448 pp.
€ 29.99 / $ 39.99 / £ 24.99 / ¥ 5.900



ADVERTISING NOW. PRINT
Ed. Julius Wiedemann / Flexi-cover, format: 19.6 x 24.9 cm (7.6 x 9.8 in.), 640 pp.
€ 29.99 / $ 39.99 / £ 24.99 / ¥ 5.900

"Las mejores campañas publicitarias para prensa de los últimos años. Refrescante."

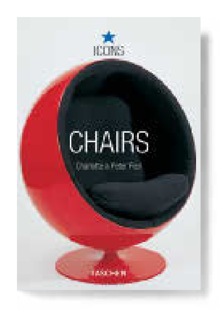
—VOGUE, *Madrid, on* Advertising Now. Print

bible of the current flock of global 'must-know' designers." —SCOOP MAGAZINE, *Sydney, on* Fashion Now 2

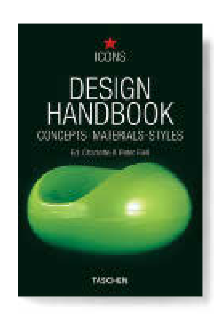
Design—Icons

CHARLOTTE & PETER FIELL / p.fiell@taschen.com
JULIUS WIEDEMANN / j.wiedemann@taschen.com

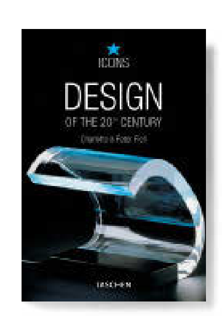
ICONS DESIGN—ALL TITLES
Flexi-cover, format: 14 x 19.5 cm (5.5 x 7.7 in.), 192 pp.
ONLY € 6.99 / $ 9.99
£ 5.99 / ¥ 1.500



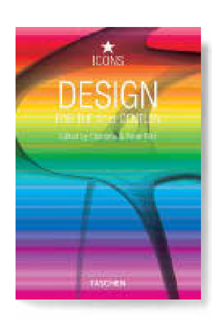
CHAIRS
Charlotte & Peter Fiell



DESIGN HANDBOOK. CONCEPTS, MATERIALS, STYLES
Eds. Charlotte & Peter Fiell



DESIGN OF THE 20th CENTURY
Charlotte & Peter Fiell

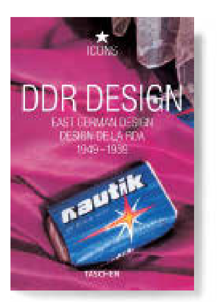


DESIGN FOR THE 21st CENTURY
Eds. Charlotte & Peter Fiell

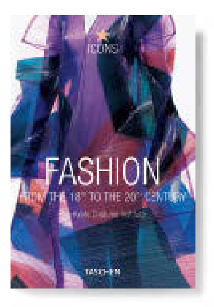


"Attention! Designers and students studying design! Here are fabulous pieces of design with originality and uniqueness from East Germany."

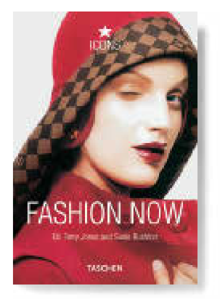
—MONO MAGAZINE, *Tokyo, on* DDR Design



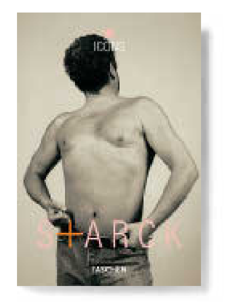
DDR DESIGN 1949–1989
Introduction: Ralf E. Ulrich / Photos: Ernst Hedler



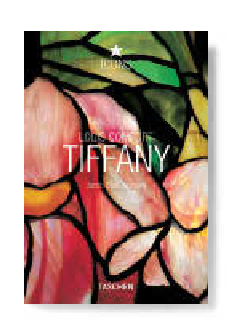
FASHION FROM THE 18th TO THE 20th CENTURY
The Kyoto Costume Institute



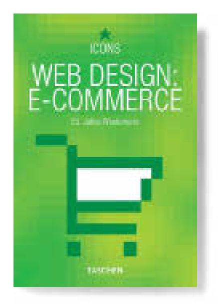
FASHION NOW
Ed. Terry Jones and Susie Rushton



STARCK
Ed Mae Cooper, Pierre Doze, Elizabeth Laville



LOUIS COMFORT TIFFANY
Jacob Baal-Teshuva



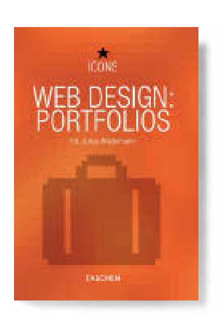
WEB DESIGN: E-COMMERCE
Ed. Julius Wiedemann



WEB DESIGN: FLASH SITES
Ed. Julius Wiedemann



WEB DESIGN: MUSIC SITES
Ed. Julius Wiedemann



WEB DESIGN: PORTFOLIOS
Ed. Julius Wiedemann



WEB DESIGN: STUDIOS
Ed. Julius Wiedemann



WEB DESIGN: STUDIOS 2
Ed. Julius Wiedemann

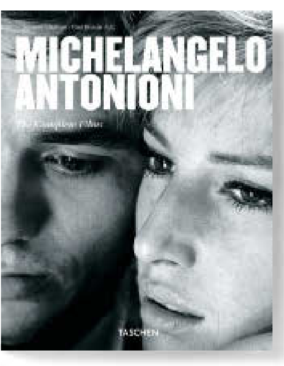


New!

 "Hello TASCHEN, I love your books. They're like candy! Whenever I'm in a bookstore, I



PAUL DUNCAN / p.duncan@taschen.com



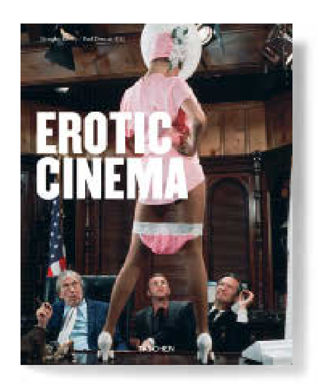
MICHELANGELO ANTONIONI
Seymour Chatman / Ed. Paul Duncan / Flexi-cover, format: 19.6 x 24.5 cm (7.7 x 9.6 in.), 192 pp.
€ 14.99 / $ 19.99 / £ 11.99 / ¥ 2.900



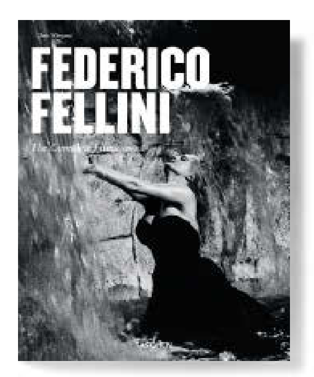
LUIS BUÑUEL
Bill Krohn / Ed. Paul Duncan / Flexi-cover, format: 19.6 x 24.5 cm (7.7 x 9.6 in.), 192 pp.
€ 14.99 / $ 19.99 / £ 11.99 / ¥ 2.900

"...a book that both ravishes the eye and satisfies the curiosity."

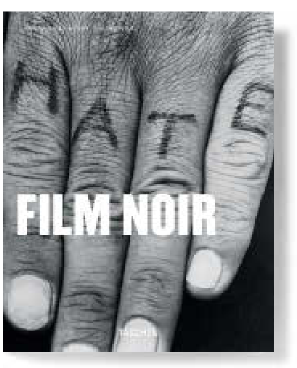
—**FILM REVIEW, *London, on* Verhoeven**



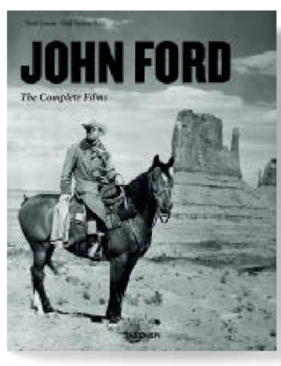
EROTIC CINEMA
Douglas Keesey / Ed. Paul Duncan / Flexi-cover, format: 19.6 x 24.5 cm (7.7 x 9.6 in.), 192 pp.
€ 14.99 / $ 19.99 / £ 11.99 / ¥ 2.900



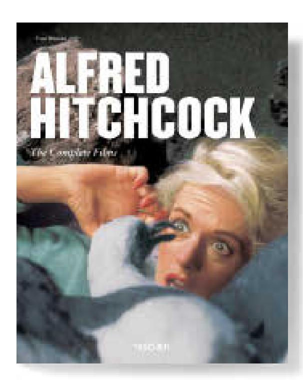
FEDERICO FELLINI
Chris Wiegand / Ed. Paul Duncan / Flexi-cover, format: 19.6 x 24.5 cm (7.7 x 9.6 in.), 192 pp.
€ 14.99 / $ 19.99 / £ 11.99 / ¥ 2.900



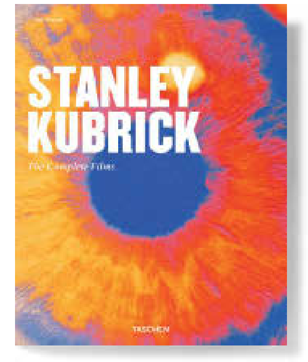
FILM NOIR
Alain Silver, James Ursini / Ed. Paul Duncan / Flexi-cover, format: 19.6 x 24.5 cm (7.7 x 9.6 in.), 192 pp.
€ 14.99 / $ 19.99 / £ 11.99 / ¥ 2.900



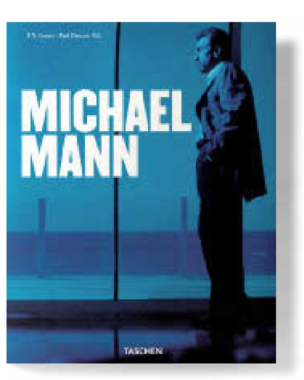
JOHN FORD
Scott Eyman / Ed. Paul Duncan / Flexi-cover, format: 19.6 x 24.5 cm (7.7 x 9.6 in.), 192 pp.
€ 14.99 / $ 19.99 / £ 11.99 / ¥ 2.900



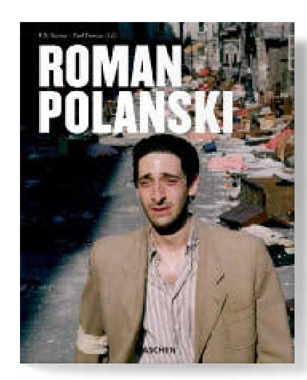
ALFRED HITCHCOCK
Paul Duncan / Flexi-cover, format: 19.6 x 24.5 cm (7.7 x 9.6 in.), 192 pp.
€ 14.99 / $ 19.99 / £ 11.99 / ¥ 2.900



STANLEY KUBRICK
Paul Duncan / Flexi-cover, format: 19.6 x 24.5 cm (7.7 x 9.6 in.), 192 pp.
€ 14.99 / $ 19.99 / £ 11.99 / ¥ 2.900



MICHAEL MANN
F.X. Feeney, Michael Mann / Ed. Paul Duncan / Hardcover, format: 23.1 x 28.9 cm (9.1 x 11.4 in.), 192 pp.
€ 19.99 / $ 24.99 / £ 16.99 / ¥ 3.900



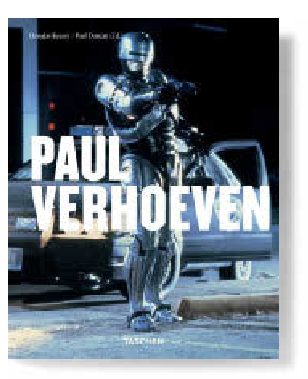
ROMAN POLANSKI
F. X. Feeney / Ed. Paul Duncan / Flexi-cover, format: 19.6 x 24.5 cm (7.7 x 9.6 in.), 192 pp.
€ 14.99 / $ 19.99 / £ 11.99 / ¥ 2.900



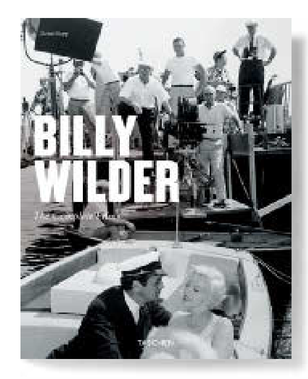
JEAN RENOIR
Christopher Faulkner / Ed. Paul Duncan / Hardcover, format: 23.1 x 28.9 cm (9.1 x 11.4 in.), 192 pp.
€ 19.99 / $ 24.99 / £ 16.99 / ¥ 3.900



FRANÇOIS TRUFFAUT
Robert Ingram / Ed. Paul Duncan / Flexi-cover, format: 19.6 x 24.5 cm (7.7 x 9.6 in.), 192 pp.
€ 14.99 / $ 19.99 / £ 11.99 / ¥ 2.900



PAUL VERHOEVEN
Douglas Keesey / Ed. Paul Duncan / Flexi-cover, format: 19.6 x 24.5 cm (7.7 x 9.6 in.), 192 pp.
€ 14.99 / $ 19.99 / £ 11.99 / ¥ 2.900



BILLY WILDER
Glenn Hopp / Ed. Paul Duncan / Flexi-cover, format: 19.6 x 24.5 cm (7.7 x 9.6 in.), 192 pp.
€ 14.99 / $ 19.99 / £ 11.99 / ¥ 2.900

can swoon over them for hours." *—Camilla, Denmark, on taschen.com*

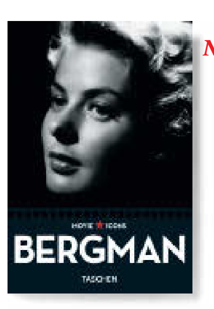


Film

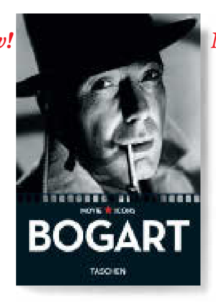
ALISON CASTLE / c@stle.net
JÜRGEN MÜLLER / umbramsuam@aol.com
PAUL DUNCAN / p.duncan@taschen.com

"With Movie Icons you can't fault TASCHEN's opening choices. Stylish and concise, these are visual bios filled with rare and iconic images, accompanied by introductory essays." —EMPIRE, *London*

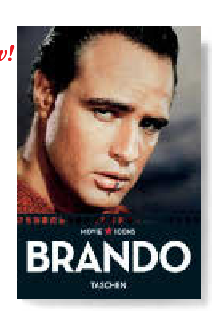
MOVIE ICONS—New Titles
Ed. Paul Duncan / Flexi-cover, format: 14 x 19.5 cm (5.5 x 7.7 in.), 192 pp.
ONLY € 6.99 / $ 9.99 £ 5.99 / ¥ 1.500



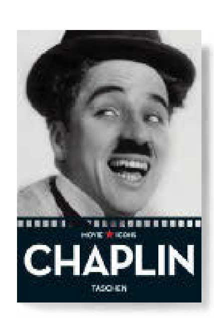
New!
INGRID BERGMAN
Scott Eyman



New!
HUMPHREY BOGART
James Ursini



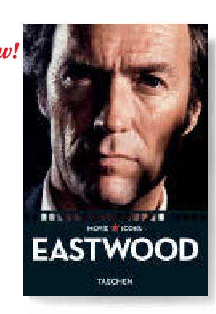
MARLON BRANDO
F.X. Feeney



CHARLIE CHAPLIN
David Robinson



New!
MARLENE DIETRICH
James Ursini



CLINT EASTWOOD
Douglas Keesey



New!
CARY GRANT
F.X. Feeney



AUDREY HEPBURN
F.X. Feeney



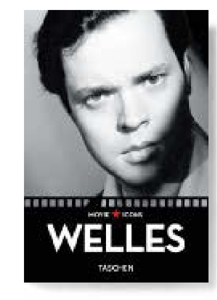
New!
KATHARINE HEPBURN
Alain Silver



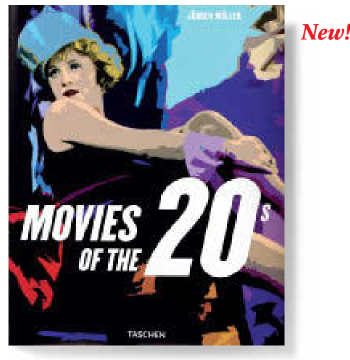
New!
STEVE MCQUEEN
Alain Silver



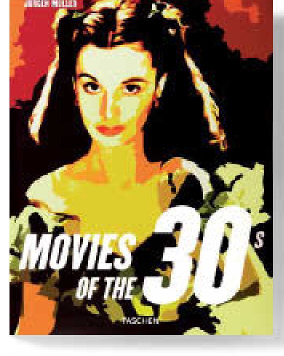
MARILYN MONROE
F.X. Feeney



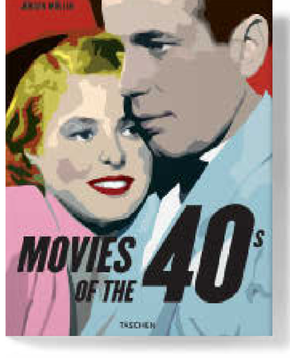
ORSON WELLES
F.X. Feeney



New!
MOVIES OF THE 20s
Jürgen Müller / Flexi-cover, format: 19.6 x 24.9 cm (7.7 x 9.8 in.), 448 pp.
€ 29.99 / $ 39.99 / £ 24.99 / ¥ 5.900



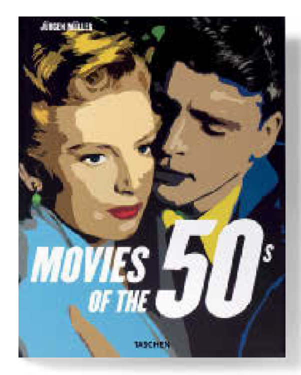
MOVIES OF THE 30s
Jürgen Müller / Flexi-cover, format: 19.6 x 24.9 cm (7.7 x 9.8 in.), 576 pp.
€ 29.99 / $ 39.99 / £ 24.99 / ¥ 5.900



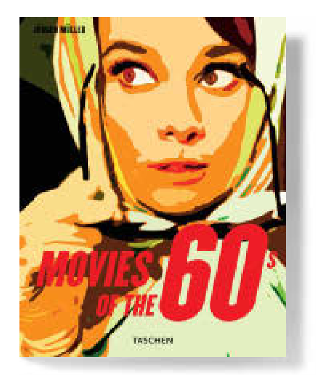
MOVIES OF THE 40s
Jürgen Müller / Flexi-cover, format: 19.6 x 24.9 cm (7.7 x 9.8 in.), 576 pp.
€ 29.99 / $ 39.99 / £ 24.99 / ¥ 5.900

"If you're a fan of Sixties cinema, this stylish and intelligent guide is a must-have. Printed on luxurious paper, it details in engaging script the most memorable movies of that vibrant decade."

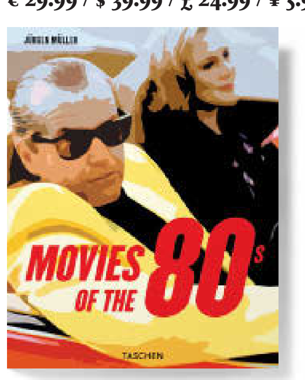
—THE GOOD BOOK GUIDE, *London, on* Movies of the 60s



MOVIES OF THE 50s
Jürgen Müller / Flexi-cover, format: 19.6 x 24.9 cm (7.7 x 9.8 in.), 576 pp.
€ 29.99 / $ 39.99 / £ 24.99 / ¥ 5.900



MOVIES OF THE 60s
Jürgen Müller / Flexi-cover, format: 19.6 x 24.9 cm (7.7 x 9.8 in.), 640 pp.
€ 29.99 / $ 39.99 / £ 24.99 / ¥ 5.900



MOVIES OF THE 80s
Jürgen Müller / Flexi-cover, format: 19.6 x 24.9 cm (7.7 x 9.8 in.), 864 pp.
€ 29.99 / $ 39.99 / £ 24.99 / ¥ 5.900



New!
CINEMA NOW
Ed. Paul Duncan / Andrew Bailey / Flexi-cover + DVD, format: 19.6 x 24.9 cm (7.7 x 9.8 in.), 576 pp.
€ 29.99 / $ 39.99 / £ 24.99 / ¥ 5.900

 "It's hard to imagine how this ravishing portfolio could be bettered in any way. A dazzling collection,

Lifestyle—Icons

ANGELIKA TASCHEN / a.taschen@taschen.com

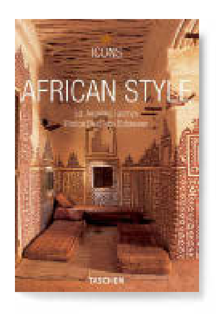
ICONS LIFESTYLE—ALL TITLES

Ed. Angelika Taschen
Flexi-cover, format: 14 x 19.5 cm (5.5 x 7.7 in.), 192 pp.

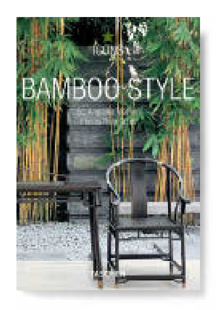
ONLY € 6.99 / $ 9.99
£ 5.99 / ¥ 1.500

"TASCHEN's Icons *series offers an image-rich synthesis of a world, style or genre—angels, rock covers, Provençal interiors, the digital world—and does so in inexpensive pocket format."*

—SENSO, *Paris*



AFRICAN STYLE
Photos: Deidi von Schaewen



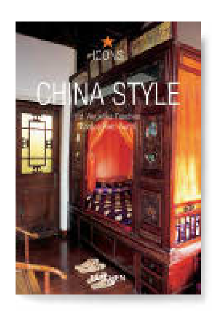
BAMBOO STYLE
Photos: Reto Guntli



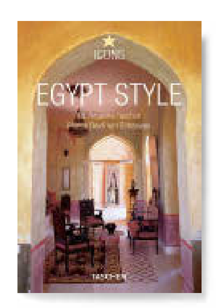
BERLIN STYLE
Photos: Eric Laignel /
Production: Patricia Parinejad



BRUSSELS STYLE



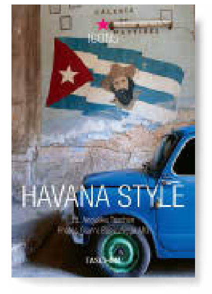
CHINA STYLE
Photos: Reto Guntli



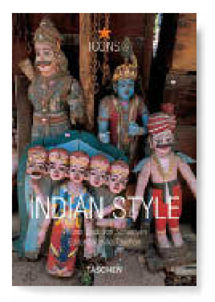
EGYPT STYLE
Photos: Deidi von Schaewen



GREECE STYLE
Photos: René Stoeltie



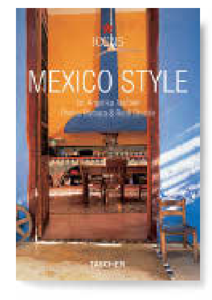
HAVANA STYLE
Photos: Gianni Basso/
Vega MG



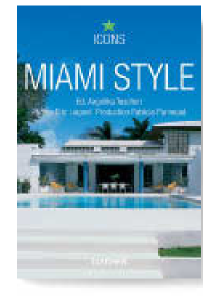
INDIAN STYLE
Photos: Deidi von Schaewen



LONDON STYLE
Photos: Simon Upton



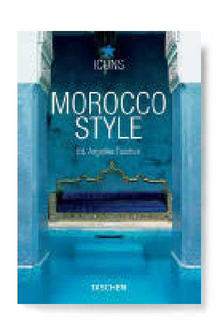
MEXICO STYLE
Photos: René Stoeltie



MIAMI STYLE
Photos: Eric Laignel /
Production: Patricia Parinejad



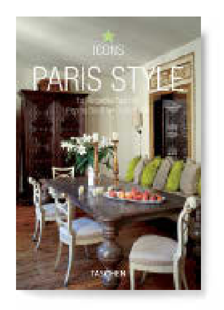
MINIMAL STYLE



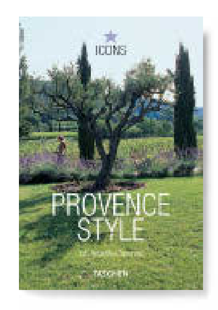
MOROCCO STYLE



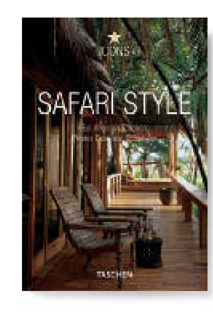
NEW YORK STYLE



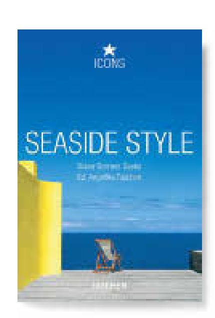
PARIS STYLE
Photos: Deidi von Schaewen



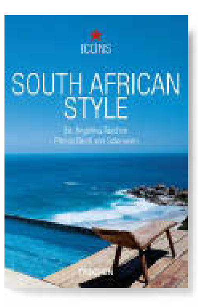
PROVENCE STYLE



SAFARI STYLE
Photos: Deidi von Schaewen



SEASIDE STYLE
Diane Dorrans Saeks



SOUTH AFRICAN STYLE
Photos: Deidi von Schaewen



SWEDEN STYLE



SYDNEY STYLE
Photos: Giorgio Possenti/
Vega MG



TOKYO STYLE
Photos: Reto Guntli

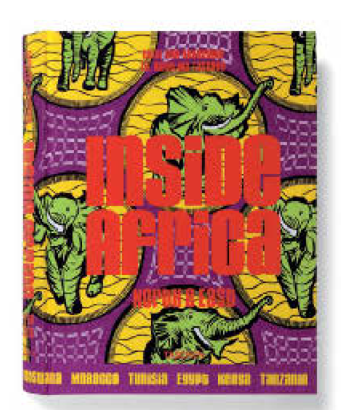


TUSCANY STYLE

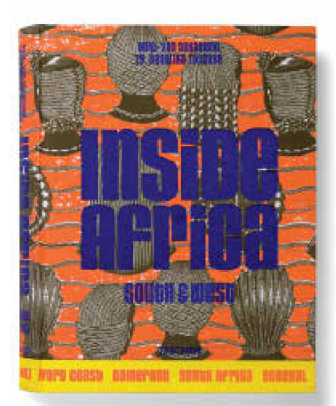
ANGELIKA TASCHEN / a.taschen@taschen.com

"TASCHEN's Inside series: sumptuous photographic biographies of far-flung places, based on the works of internationally acclaimed travel, design or fashion photographers. No-one but TASCHEN produces books as beautiful as this, and Inside Cuba *might be their best yet."*

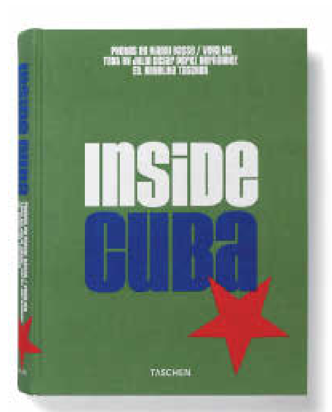
—OUTDOOR PHOTOGRAPHY, ***London, on*** **Inside Cuba**



INSIDE AFRICA
NORTH AND EAST
Photos: Deidi von Schaewen / Ed. Angelika Taschen / Hardcover, 24 x 31.5 cm (9.4 x 12.4 in.), 448 pp.
€ 39.99 / $ 49.99 / £ 29.99 / ¥ 6.900



INSIDE AFRICA
SOUTH AND WEST
Photos: Deidi von Schaewen / Ed. Angelika Taschen / Hardcover, 24 x 31.5 cm (9.4 x 12.4 in.), 464 pp.
€ 39.99 / $ 49.99 / £ 29.99 / ¥ 6.900

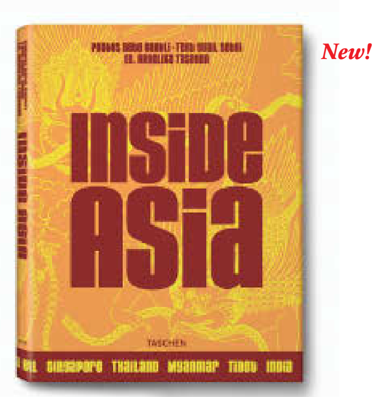


INSIDE CUBA
Photos: Gianni Basso/Vega MG / Text: Julio César Pérez Hernández / Ed. Angelika Taschen / Hardcover, format: 24 x 31.6 cm (9.4 x 12.4 in.), 416 pp.
€ 39.99 / $ 49.99 / £ 29.99 / ¥ 6.900

"TASCHEN is certainly keeping the world's printing presses busy with yet another helping of pectoral-stretching products for the armchair traveller. Inside Asia is certainly lavish: a two-volume, cloth-bound and gold-edged tour around the Far East's most sumptuous interiors."

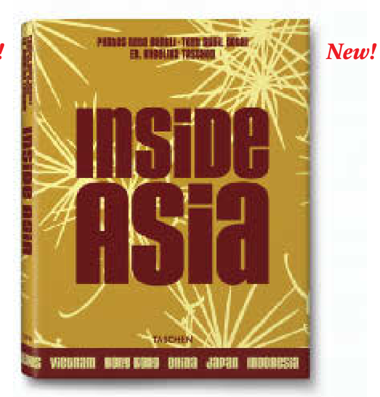
—WALLPAPER*, ***London, on*** **Inside Asia**

New!

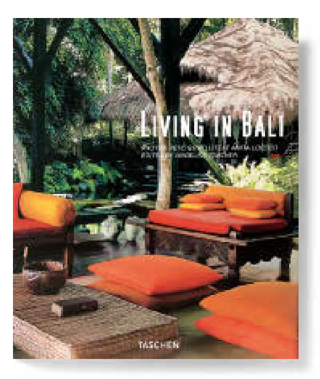


INSIDE ASIA
Photos: Reto Guntli / Text: Sunil Sethi / Ed. Angelika Taschen / Hardcover, 2 volumes, format: 24 x 31.5 cm (9.4 x 12.4 in.), 432 pp.
€ 39.99 / $ 49.99 / £ 29.99 / ¥ 6.900

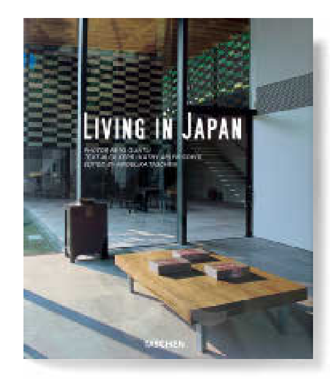
New!



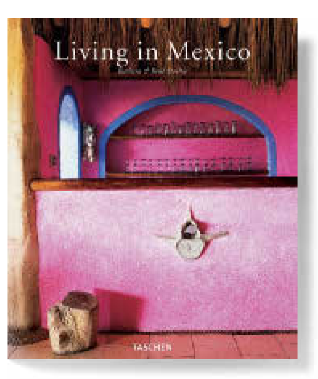
INSIDE ASIA
Photos: Reto Guntli / Text: Sunil Sethi / Ed. Angelika Taschen / Hardcover, 2 volumes, format: 24 x 31.5 cm (9.4 x 12.4 in.), 448 pp.
€ 39.99 / $ 49.99 / £ 29.99 / ¥ 6.900



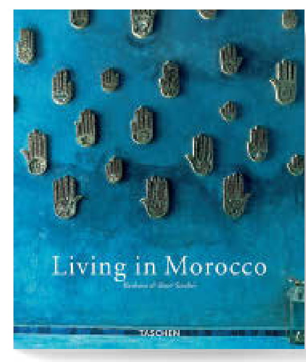
LIVING IN BALI
Photos: Reto Guntli / Text: Anita Lococo / Ed. Angelika Taschen / Hardcover, format: 26 x 30.2 cm (10.2 x 11.9 in.), 200 pp.
€ 19.99 / $ 24.99 / £ 16.99 / ¥ 3.900



LIVING IN JAPAN
Photos: Reto Guntli / Text: Alex Kerr / Ed. Angelika Taschen / Hardcover, format: 26 x 30.2 cm (10.2 x 11.9 in.), 200 pp.
€ 19.99 / $ 24.99 / £ 16.99 / ¥ 3.900



LIVING IN MEXICO
Barbara & René Stoeltie / Ed. Angelika Taschen / Hardcover, format: 26 x 30.2 cm (10.2 x 11.9 in.), 200 pp.
€ 19.99 / $ 24.99 / £ 16.99 / ¥ 3.900



LIVING IN MOROCCO
Barbara & René Stoeltie / Ed. Angelika Taschen / Hardcover, format: 26 x 30.2 cm (10.2 x 11.9 in.), 280 pp.
€ 19.99 / $ 24.99 / £ 16.99 / ¥ 3.900

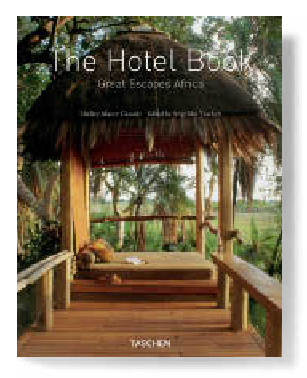
 "Glossy, glamorous guide to Paris's most sumptuous places to stay. Strictly for

ANGELIKA TASCHEN / a.taschen@taschen.com

A DEDICATED WEBSITE FOR OUR TRAVEL BOOKS HAS BEEN SET UP TO ALLOW YOU TO BROWSE ALL OF THE HOTEL SELECTIONS ONLINE OR MAKE YOUR BOOKING DIRECTLY. VISIT *www.great-escapes-hotels.com* TO FIND OUT MORE.

"This book mixes gorgeous colour photographs with directions, pricing and contact information. Prepare to be truly inspired."

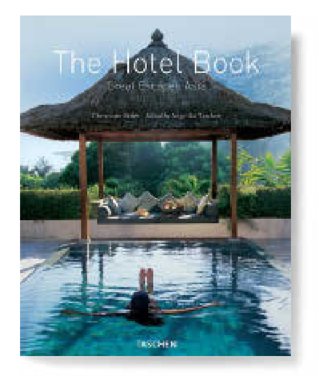
—**LIVING NORTH MAGAZINE, *Manchester, on* Great Escapes Europe**



THE HOTEL BOOK. GREAT ESCAPES AFRICA

Shelley-Maree Cassidy / Ed. Angelika Taschen / Hardcover, format: 23.8 x 30.2 cm (9.3 x 11.9 in.), 400 pp.

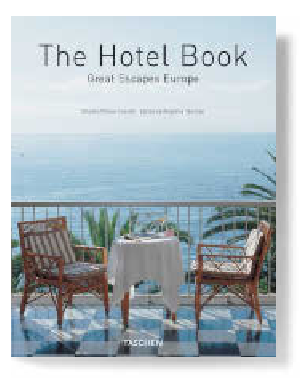
€ 29.99 / $ 39.99 / £ 24.99 / ¥ 5.900



THE HOTEL BOOK. GREAT ESCAPES ASIA

Christiane Reiter / Ed. Angelika Taschen / Hardcover, format: 23.8 x 30.2 cm (9.3 x 11.9 in.), 400 pp.

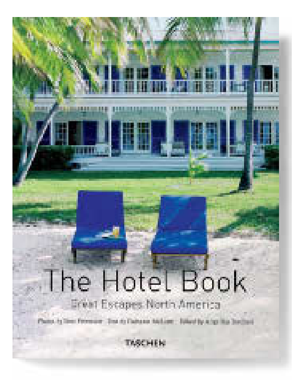
€ 29.99 / $ 39.99 / £ 24.99 / ¥ 5.900



THE HOTEL BOOK. GREAT ESCAPES EUROPE

Shelley-Maree Cassidy / Ed. Angelika Taschen / Hardcover, format: 23.8 x 30.2 cm (9.3 x 11.9 in.), 400 pp.

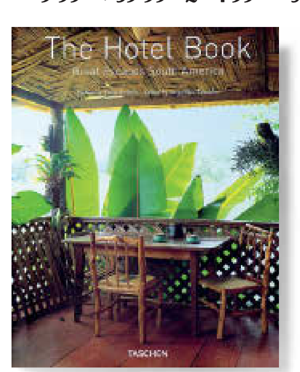
€ 29.99 / $ 39.99 / £ 24.99 / ¥ 5.900



THE HOTEL BOOK. GREAT ESCAPES NORTH AMERICA

Photos: Don Freeman / Text: Daisann McLane / Ed. Angelika Taschen / Hardcover, format: 23.8 x 30.2 cm (9.4 x 11.9 in.), 400 pp.

€ 29.99 / $ 39.99 / £ 24.99 / ¥ 5.900



THE HOTEL BOOK. GREAT ESCAPES SOUTH AMERICA

Photos: Tuca Reinés / Text: Christiane Reiter / Ed. Angelika Taschen / Hardcover, format: 23.8 x 30.2 cm (9.3 x 11.9 in.), 360 pp.

€ 29.99 / $ 39.99 / £ 24.99 / ¥ 5.900

New!



BERLIN. HOTELS & MORE

Angelika Taschen / Photos: Thorsten Klapsch / Softcover, plastic jacket with silk screen, format: 17.8 x 24.8 cm (7 x 9.8 in.), 226 pp.

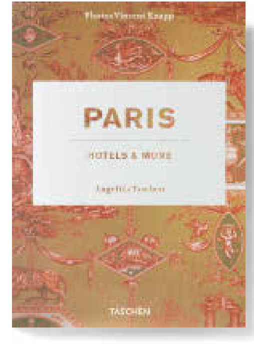
€ 19.99 / $ 24.99 / £ 16.99 / ¥ 3.900



LONDON. HOTELS & MORE

Angelika Taschen / Photos: David Crookes / Text: Christine Samuelian / Softcover, plastic jacket with silk screen, format: 17.8 x 24.8 cm (7 x 9.8 in.), 226 pp.

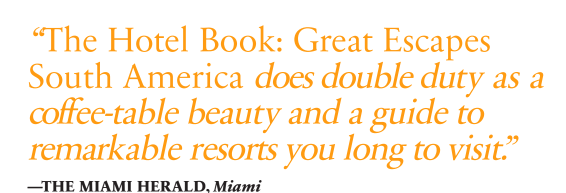
€ 19.99 / $ 24.99 / £ 16.99 / ¥ 3.900



PARIS. HOTELS & MORE

Angelika Taschen / Photos: Vincent Knapp / Softcover, plastic jacket with silk screen, format: 17.8 x 24.8 cm (7 x 9.8 in.), 226 pp.

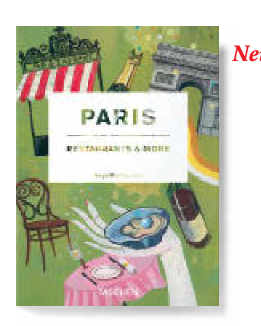
€ 19.99 / $ 24.99 / £ 16.99 / ¥ 3.900



"The Hotel Book: Great Escapes South America *does double duty as a coffee-table beauty and a guide to remarkable resorts you long to visit."*

—**THE MIAMI HERALD, *Miami***

New!

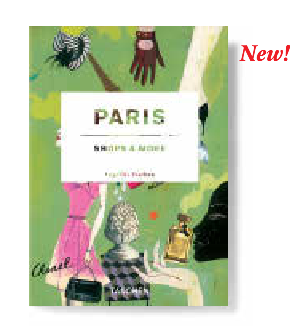


PARIS. RESTAURANTS & MORE

Angelika Taschen / Photos: Vincent Knapp / Softcover, plastic jacket with silk screen, format: 14 x 19.5 cm (5.5 x 7.7 in.), 192 pp.

€ 9.99 / $ 12.99 / £ 7.99 / ¥ 1.900

New!



PARIS. SHOPS & MORE

Angelika Taschen / Photos: Vincent Knapp / Softcover, plastic jacket with silk screen, format: 14 x 19.5 cm (5.5 x 7.7 in.), 192 pp.

€ 9.99 / $ 12.99 / £ 7.99 / ¥ 1.900

those with cash to splash." —**FRENCH MAGAZINE, *London, on* Paris. Hotels & More**

Photo

SIMONE PHILIPPI / s.philippi@taschen.com
ERIC KROLL / e.kroll@taschen.com

"This stunning and genuinely fascinating book is a record of the best of his archive. Beg, borrow, or steal to get your hands on a copy of this book."

—SUNDAY TELEGRAPH, *London, on* Travelogues

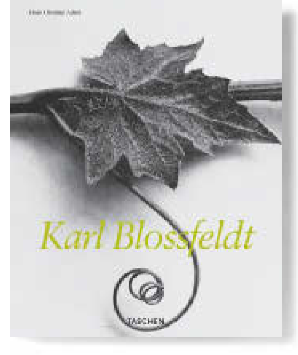
"Une leçon de comédie en plans fixes noir et blanc à l'humour irrésistible."

—STUDIO, *Paris, on* The Frenchman

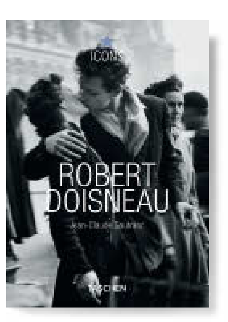
New!



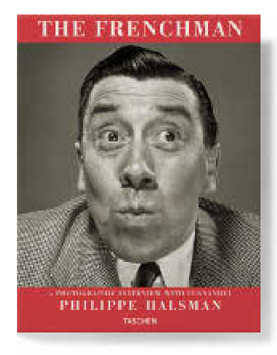
BERLIN. PORTRAIT OF A CITY
Hans Christian Adam / Hardcover, format: 25 x 34 cm (9.8 x 13.4 in.), 672 pp.
€ 49.99 / $ 59.99 / £ 39.99 / ¥ 8.900



KARL BLOSSFELDT
Hans Christian Adam / Flexi-cover, format: 19.6 x 24.5 cm (7.7 x 9.6 in.), 256 pp.
€ 14.99 / $ 19.99 / £ 11.99 / ¥ 2.900

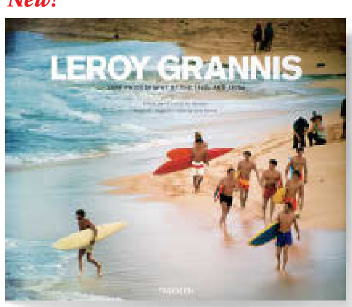


ROBERT DOISNEAU
Jean-Claude Gautrand / Icons, Flexi-cover, format: 14 x 19.5 cm (5.5 x 7.7 in.), 192 pp.
€ 6.99 / $ 9.99 / £ 5.99 / ¥ 1.500

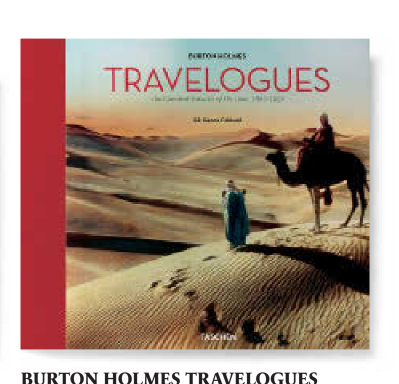


THE FRENCHMAN
A photographic interview with Fernandel / Introduction by Art Buchwald / Photos and interview: Philippe Halsman / Hardcover, format: 17.5 x 23.5 cm (6.9 x 9.2 in.), 108 pp.
€ 14.99 / $ 19.99 / £ 11.99 / ¥ 2.900

New!



LEROY GRANNIS
SURF PHOTOGRAPHY OF THE 1960s AND 1970s
Ed. Jim Heimann / Steve Barilotti / Hardcover, format: 31 x 25.7 cm (12.2 x 10.1 in.), 276 pp.
€ 29.99 / $ 39.99 / £ 24.99 / ¥ 5.900



BURTON HOLMES TRAVELOGUES
THE GREATEST TRAVELER OF HIS TIME
Ed. Genoa Caldwell / Hardcover, format: 30.5 x 26 cm (12 x 10.2 in.), 368 pp.
€ 39.99 / $ 49.99 / £ 29.99 / ¥ 6.900



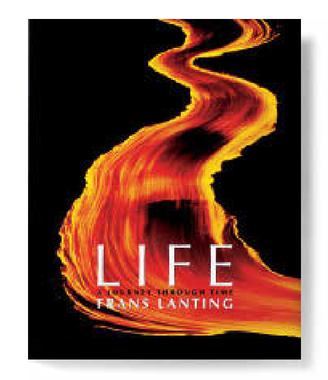
David LaChapelle signing Heaven to Hell *at the TASCHEN Store New York, February 2007*



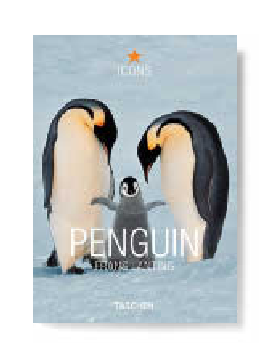
LACHAPELLE
HEAVEN TO HELL
Hardcover + Box, format: 27.8 x 35.5 cm (10.9 x 14 in.), 344 pp.
€ 49.99 / $ 59.99 / £ 39.99 / ¥ 8.900



Frans Lanting signing his book LIFE *at Fort Mason Center, San Francisco, January 2007*



LIFE – A JOURNEY THROUGH TIME
Frans Lanting / Ed. Christine Eckstrom / Hardcover, format: 29 x 36 cm (11.4 x 14.2 in.), 304 pp.
€ 39.99 / $ 49.99 / £ 29.99 / ¥ 6.900



PENGUIN. FRANS LANTING
Icons, Flexi-cover, format: 14 x 19.5 cm (5.5 x 7.7 in.), 192 pp.
€ 6.99 / $ 9.99 / £ 5.99 / ¥ 1.500

"Frans Lanting's LIFE*, a lyrical interpretation of the history of life on earth, is his most ambitious to date."*

—AMATEUR PHOTOGRAPHER, *London*

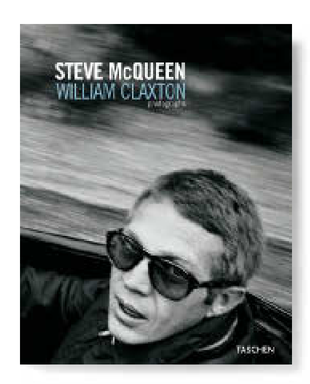
 "The pictures are stunning both as a social history and as art... A gorgeously pro-



SIMONE PHILIPPI / s.philippi@taschen.com
ERIC KROLL / e.kroll@taschen.com

"A hymn to Steve McQueen ... the jazz and fashion photographer William Claxton got to know McQueen in 1962, accompanied him several years camera-in-hand and created some of the icons of the McQueen cult."

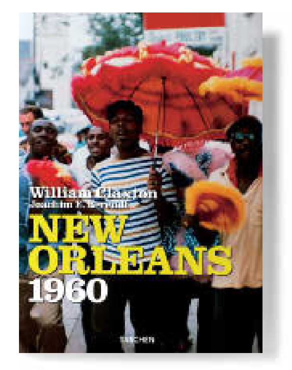
—FRANKFURTER ALLGEMEINE SONNTAGSZEITUNG, *Berlin, on* Steve McQueen



STEVE MCQUEEN
William Claxton / Flexi-cover, format: 19.6 x 24.5 cm (7.7 x 9.6 in.), 192 pp.
€ 14.99 / $ 19.99 / £ 11.99 / ¥ 2.900



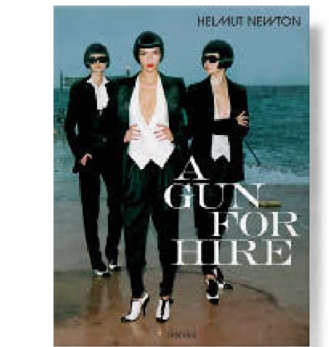
Benedikt Taschen and William Claxton in front of the TASCHEN office on Sunset Blvd, 2005. Photo © Eric Kroll



NEW ORLEANS 1960
Photos and introduction: William Claxton / Text: Joachim E. Berendt / Hardcover, format: 20.7 x 28.9 cm (8.1 x 11.4 in.), 192 pp.
€ 19.99 / $ 24.99 / £ 16.99 / ¥ 3.900

"A sensational celebration of his influential work."

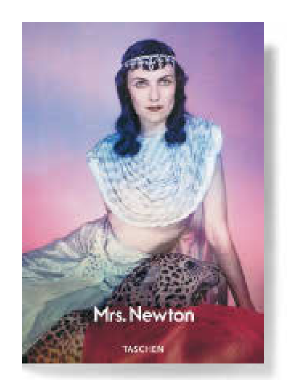
—METRO, *London, on* Arnold Newman



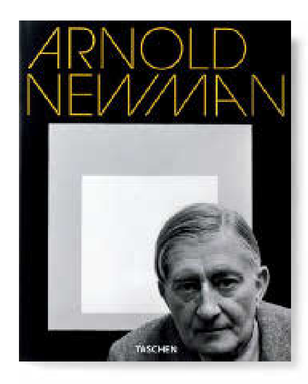
HELMUT NEWTON
A GUN FOR HIRE
Ed. June Newton / Laminated cover, format: 23 x 30.5 cm (9 x 12 in.), 216 pp.
€ 29.99 / $ 39.99 / £ 24.99 / ¥ 5.900



HELMUT NEWTON
SEX AND LANDSCAPES
Ed. June Newton / Text: Philippe Garner / Hardcover, format: 24.5 x 32.5 cm (9.6 x 12.8 in.), 112 pp.
€ 29.99 / $ 39.99 / £ 24.99 / ¥ 5.900



MRS. NEWTON
June Newton / Hardcover, format: 21 x 29.3 cm (8.5 x 11.5 in.), 264 pp.
€ 29.99 / $ 39.99 / £ 24.99 / ¥ 5.900



ARNOLD NEWMAN
Philip Brookman / Hardcover, format: 23.1 x 28.9 cm (9.1 x 11.4 in.), 280 pp.
€ 19.99 / $ 24.99 / £ 16.99 / ¥ 3.900

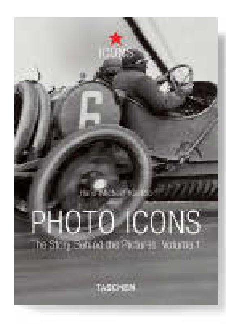


PHOTO ICONS. THE STORY BEHIND THE PICTURES. VOL. 1
Hans-Michael Koetzle / Icons, Flexi-cover, format: 14 x 19.5 cm (5.5 x 7.7 in.), 192 pp.
€ 6.99 / $ 9.99 / £ 5.99 / ¥ 1.500

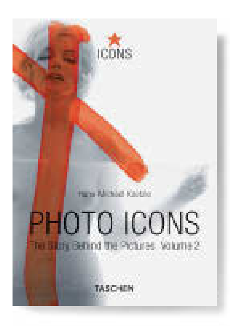
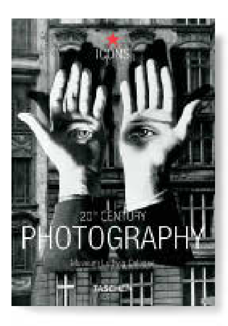


PHOTO ICONS. THE STORY BEHIND THE PICTURES. VOL. 2
Hans-Michael Koetzle / Icons, Flexi-cover, format: 14 x 19.5 cm (5.5 x 7.7 in.), 192 pp.
€ 6.99 / $ 9.99 / £ 5.99 / ¥ 1.500



20th CENTURY PHOTOGRAPHY
Museum Ludwig Cologne / Icons, Flexi-cover, format: 14 x 19.5 cm (5.5 x 7.7 in.), 192 pp.
€ 6.99 / $ 9.99 / £ 5.99 / ¥ 1.500

duced treasure trove." —GEOGRAPHICAL MAGAZINE, *London, on* Travelogues

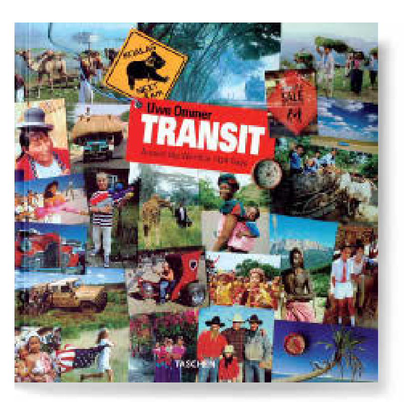
SIMONE PHILIPPI / s.philippi@taschen.com
ERIC KROLL / e.kroll@taschen.com

"A more beautiful book about the world would be very hard to find."

—FRANKFURTER ALLGEMEINE ZEITUNG, *Frankfurt, on* Uwe Ommer. Transit

"...a highly entertaining and original account of the journey behind 1000 Families. Great stuff."

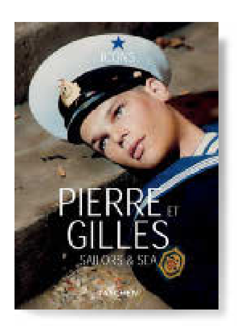
—OUTDOOR PHOTOGRAPHY, *London, on* Uwe Ommer. Transit



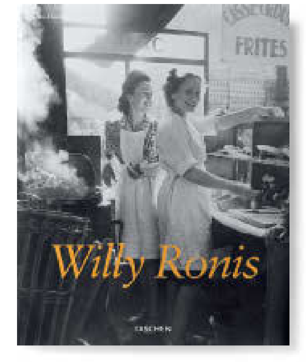
UWE OMMER. TRANSIT
AROUND THE WORLD IN 1424 DAYS
Uwe Ommer / Hardcover, format: 29 x 29 cm (11.4 x 11.4 in.), 720 pp.
€ 49.99 / $ 59.99 / £ 39.99 / ¥ 8.900



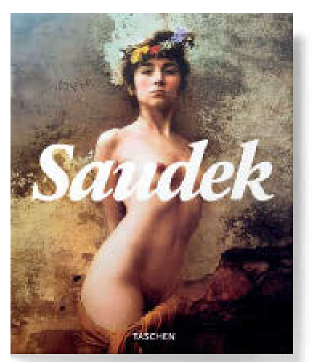
THE POLAROID BOOK
Barbara Hitchcock / Ed. Steve Crist / Hardcover in a silver foil, format: 17.5 x 21.5 cm (6.9 x 8.5 in.), 400 pp.
€ 29.99 / $ 39.99 / £ 24.99 / ¥ 5.900



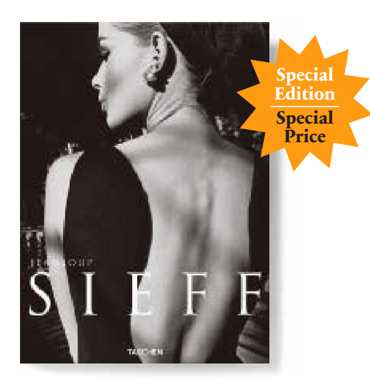
PIERRE ET GILLES. SAILORS & SEA
Icons, Flexi-cover, format: 14 x 19.5 cm (5.5 x 7.7 in.), 192 pp.
€ 6.99 / $ 9.99 / £ 5.99 / ¥ 1.500



WILLY RONIS
Jean-Claude Gautrand / Agence Rapho / Flexi-cover, format: 23.1 x 28.9 cm (9.1 x 11.3 in.), 192 pp.
€ 19.99 / $ 24.99 / £ 16.99 / ¥ 3.900



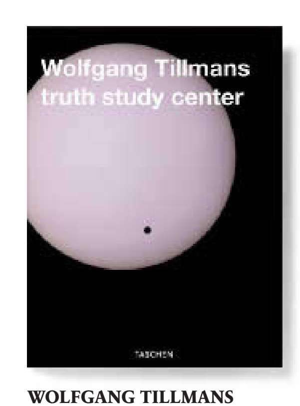
SAUDEK
Daniela Mrázková / Hardcover, format: 28 x 33.3 cm (11 x 13.1 in.), 448 pp.
€ 49.99 / $ 59.99 / £ 39.99 / ¥ 8.900



SIEFF
Jeanloup Sieff / Hardcover, format: 25.5 x 34.6 cm (10 x 13.6 in.), 288 pp.
€ 19.99 / $ 24.99 / £ 16.99 / ¥ 3.900



ROY STUART. THE FOURTH BODY
Preface: Dian Hanson / Hardcover, book + DVD, format: 23.8 x 30.2 cm (9.3 x 11.9 in.), 280 pp.
€ 29.99 / $ 39.99 / £ 24.99 / ¥ 5.900



WOLFGANG TILLMANS
truth study center
Minoru Shimizu / Ed. Wolfgang Tillmans / Softcover, format: 22.5 x 30 cm (8.8 x 11.8 in.), 220 pp.
€ 19.99 / $ 24.99 / £ 16.99 / ¥ 3.900

"Often ribald, his photos stay just this side of pornographic, but are unsettling and challenging despite their gentle beauty. He is a photographic master."

—SUNDAY TIMES, CULTURE, *London, on* Saudek

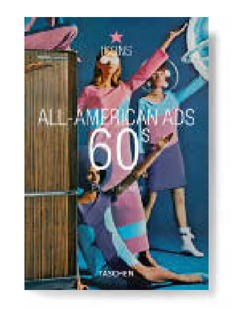
 "The TASCHEN books are amazing. I am a big fun. The editions are perfect and

Pop Culture—Icons

JIM HEIMANN / j.heimann@taschen.com
JULIUS WIEDEMANN / j.wiedemann@taschen.com

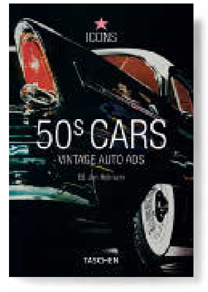
ICONS POP CULTURE—ALL TITLES
Flexi-cover, format: 14 x 19.5 cm (5.5 x 7.7 in.), 192 pp.

ONLY € 6.99 / $ 9.99
£ 5.99 / ¥ 1.500

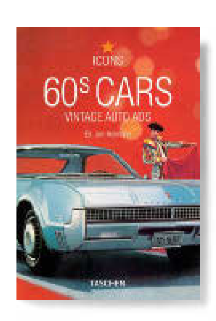


ALL-AMERICAN ADS 60s
Ed. Jim Heimann

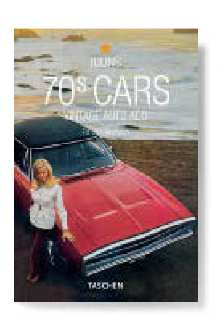
"Excellent collection for arts & design. TASCHEN has given a wide platform for design collection."
—Kumaresan Krishnan, India, on taschen.com



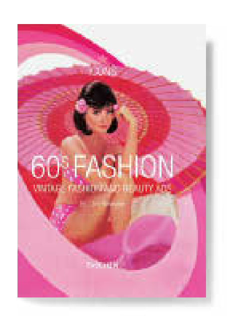
50s CARS
Text: Tony Thacker /
Ed. Jim Heimann



60s CARS
Text: Tony Thacker /
Ed. Jim Heimann



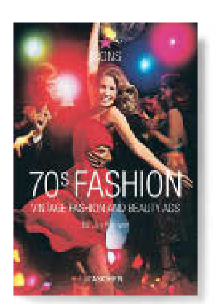
70s CARS
Text: Tony Thacker /
Ed. Jim Heimann



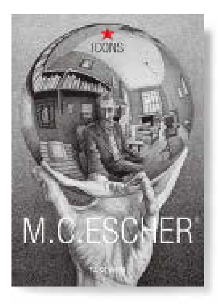
60s FASHION
Ed. Jim Heimann



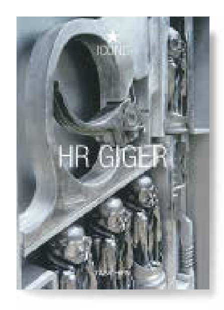

New!



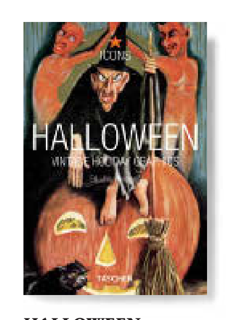
70s FASHION
Text: Laura Schooling /
Ed. Jim Heimann



M.C. ESCHER
Ed. Marc Veldhuysen

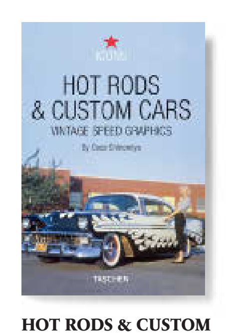


HR GIGER

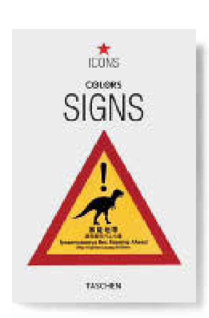


HALLOWEEN
Text: Steven Heller /
Ed. Jim Heimann

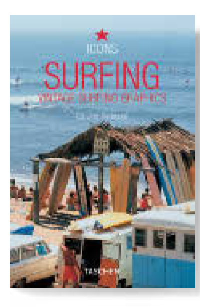
"A nostalgic tribute to one of America's favorite holidays."
—Readers comment on **Halloween**, *on taschen.com*



HOT RODS & CUSTOM CARS
Text: Tony Thacker /
Ed. Coco Shinomiya



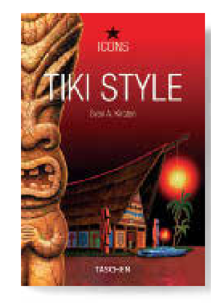
SIGNS
Ed. Colors Magazine



SURFING
Ed. Jim Heimann



TATTOOS
Henk Schiffmacher



TIKI STYLE
Sven A. Kirsten

i realy enjoy every book i bought. Good work TASCHEN." *—Emma, Greece, on taschen.com*

Pop Culture

JIM HEIMANN / j.heimann@taschen.com
JULIUS WIEDEMANN / j.wiedemann@taschen.com

"I wish to thank you most warmly for The Big Book of Breasts *which will find in my pantheon of books the place it deserves. This one, however, before I yet open it, is close to my heart."*

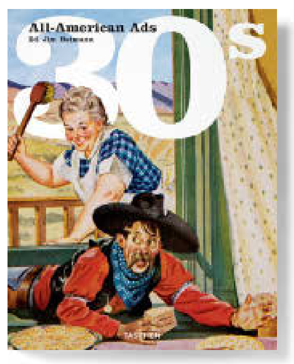
—M.P., USA, *on taschen.com*



ALL-AMERICAN ADS 1900-1919
Steven Heller / Ed. Jim Heimann / Flexi-cover, format: 19.6 x 25.5 cm (7.7 x 10 in.), 640 pp.
€ 29.99 / $ 39.99 / £ 24.99 / ¥ 5.900



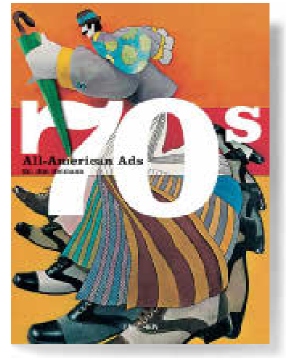
ALL-AMERICAN ADS OF THE 20s
Steven Heller / Ed. Jim Heimann / Flexi-cover, format: 19.6 x 25.5 cm (7.7 x 10 in.), 640 pp.
€ 29.99 / $ 39.99 / £ 24.99 / ¥ 5.900



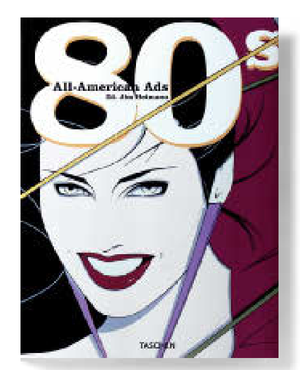
ALL-AMERICAN ADS OF THE 30s
Steven Heller / Ed. Jim Heimann / Flexi-cover, format: 19.6 x 25.5 cm (7.7 x 10 in.), 768 pp.
€ 29.99 / $ 39.99 / £ 24.99 / ¥ 5.900



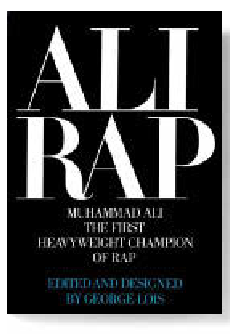
ALL-AMERICAN ADS OF THE 60s
Steven Heller / Ed. Jim Heimann / Flexi-cover, format: 19.6 x 25.5 cm (7.7 x 10 in.), 960 pp.
€ 29.99 / $ 39.99 / £ 24.99 / ¥ 5.900



ALL-AMERICAN ADS OF THE 70s
Steven Heller / Ed. Jim Heimann / Flexi-cover, format: 19.6 x 25.5 cm (7.7 x 10 in.), 704 pp.
€ 29.99 / $ 39.99 / £ 24.99 / ¥ 5.900



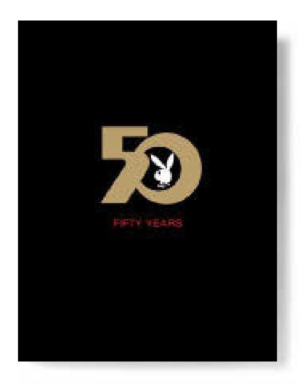
ALL-AMERICAN ADS OF THE 80s
Steven Heller / Ed. Jim Heimann / Flexi-cover, format: 19.6 x 25.5 cm (7.7 x 10 in.), 608 pp.
€ 29.99 / $ 39.99 / £ 24.99 / ¥ 5.900



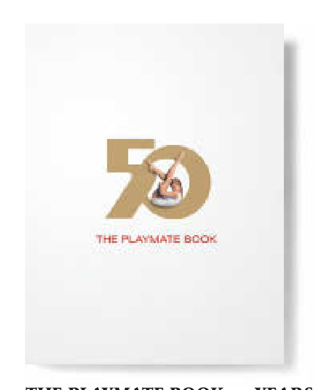
ALI RAP
George Lois / Flexi-cover, format: 14 x 19.5 cm (5.5 x 7.7 in.), 608 pp.
€ 19.99 / $ 24.99 / £ 16.99 / ¥ 3.900

"These boobs were made for gawking."

—RAZZLE MAGAZINE, *London, on* The Big Book of Breasts



THE PLAYBOY BOOK. 50 YEARS
Gretchen Edgren / Introduction: Hugh M. Hefner / Revised edition, Hardcover, 2 fold-outs, format: 22.8 x 30 cm (9 x 11.8 in.), 464 pp.
€ 29.99 / $ 39.99 / £ 24.99 / ¥ 5.900

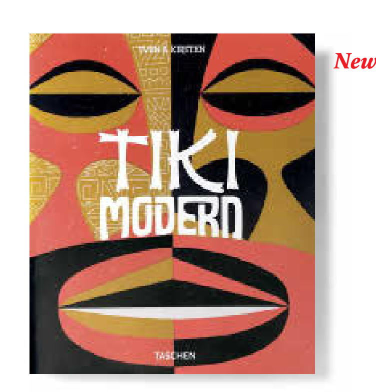


THE PLAYMATE BOOK. 50 YEARS
Gretchen Edgren / Introduction: Hugh M. Hefner / Revised edition, Hardcover, format: 22.8 x 30 cm (9 x 11.8 in.), 472 pp.
€ 29.99 / $ 39.99 / £ 24.99 / ¥ 5.900

"It is with a heavy heart that we recommend the latest book on the world's greatest sporting icon, lest it becomes the final chapter... Turn every page to find a gem...."

—INDEPENDENT ON SUNDAY, *London, on* Ali Rap

New!



TIKI MODERN
Sven A. Kirsten / Hardcover, format: 24.8 x 29.9 cm (9.7 x 11.7 in.), 300 pp.
€ 29.99 / $ 39.99 / £ 24.99 / ¥ 5.900

 "The *Big Book of Breasts* is a book that any red blooded bloke should own:



DIAN HANSON / d.hanson@taschen.com

All titles Adults only



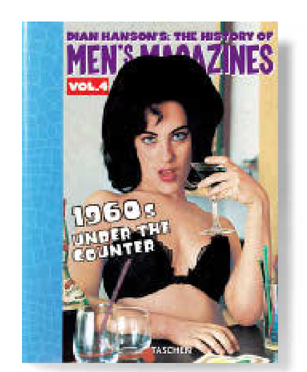
THE HISTORY OF MEN'S MAGAZINES. VOL. 1: 1900 TO POST-WW II
Ed. Dian Hanson / Hardcover, format: 21.3 x 27.7 cm (8.4 x 10.9 in.), 460 pp.
€ 39.99 / $ 49.99 / £ 29.99 / ¥ 6.900



THE HISTORY OF MEN'S MAGAZINES. VOL. 2: POST-WW II TO 1959
Ed. Dian Hanson / Hardcover, format: 21.3 x 27.7 cm (8.4 x 10.9 in.), 460 pp.
€ 39.99 / $ 49.99 / £ 29.99 / ¥ 6.900



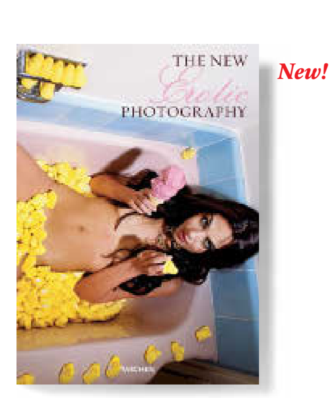
THE HISTORY OF MEN'S MAGAZINES. VOL. 3: 1960s AT THE NEWSSTAND
Ed. Dian Hanson / Hardcover, format: 21.3 x 27.7 cm (8.4 x 10.9 in.), 460 pp.
€ 39.99 / $ 49.99 / £ 29.99 / ¥ 6.900



THE HISTORY OF MEN'S MAGAZINES. VOL. 4: 1960s UNDER THE COUNTER
Ed. Dian Hanson / Hardcover, format: 21.3 x 27.7 cm (8.4 x 10.9 in.), 460 pp.
€ 39.99 / $ 49.99 / £ 29.99 / ¥ 6.900



THE HISTORY OF MEN'S MAGAZINES. VOL. 5: 1970s AT THE NEWSSTAND
Ed. Dian Hanson / Hardcover, format: 21.3 x 27.7 cm (8.4 x 10.9 in.), 460 pp.
€ 39.99 / $ 49.99 / £ 29.99 / ¥ 6.900



New!

THE NEW EROTIC PHOTOGRAPHY
Eds. Dian Hanson, Eric Kroll / Hardcover, format: 19.6 x 27.3 cm (7.7 x 10.7 in.), 608 pp.
€ 39.99 / $ 49.99 / £ 29.99 / ¥ 6.900



New!

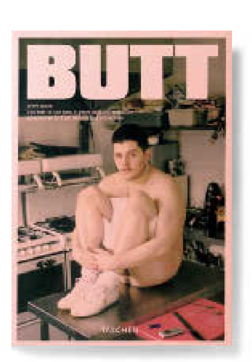
RICHARD KERN. ACTION
Ed. Dian Hanson / Richard Kern / Hardcover + DVD, format: 22.5 x 30 cm (8.9 x 11.8 in.), 280 pp.
€ 29.99 / $ 39.99 / £ 24.99 / ¥ 5.900



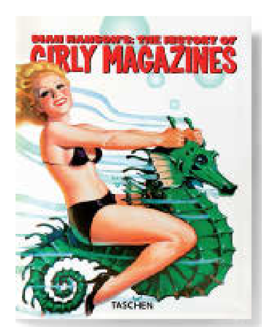
THE BIG BOOK OF BREASTS
Dian Hanson / Hardcover, format: 30 x 30 cm (11.8 x 11.8 in.), 396 pp.
€ 39.99 / $ 49.99 / £ 29.99 / ¥ 6.900

"An adventure in dusty pink. The best of compilation of the Butt fanzine."

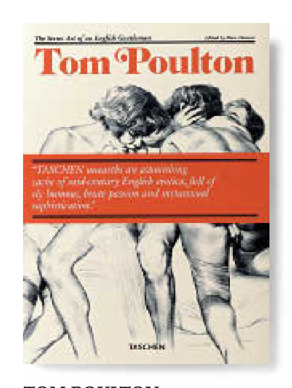
—SPEX, *Cologne*



BUTT BOOK
Eds. Jop van Bennekom, Gert Jonkers / Softcover, format: 16.2 x 23.3 cm (6.4 x 9.2 in.), 560 pp.
€ 24.99 / $ 29.99 / £ 19.99 / ¥ 4.900



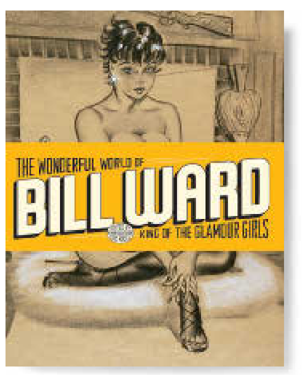
THE HISTORY OF GIRLY MAGAZINES
Ed. Dian Hanson / Flexi-cover, format: 14.9 x 19.5 cm (5.9 x 7.7 in.), 672 pp.
€ 19.99 / $ 24.99 / £ 14.99 / ¥ 3.900



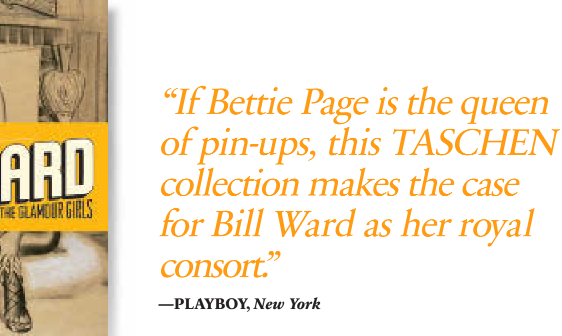
TOM POULTON. THE SECRET ART OF AN ENGLISH GENTLEMAN
Ed. Dian Hanson / Jamie Maclean / Hardcover, format: 21 x 29.3 cm (8.3 x 11.5 in.), 224 pp.
€ 29.99 / $ 39.99 / £ 24.99 / ¥ 5.900



ROY STUART. THE FOURTH BODY
Preface: Dian Hanson / Hardcover, book + DVD, format: 23.8 x 30.2 cm (9.3 x 11.9 in.), 280 pp.
€ 29.99 / $ 39.99 / £ 24.99 / ¥ 5.900



THE WONDERFUL WORLD OF BILL WARD, KING OF THE GLAMOUR GIRLS
Eric Kroll / Hardcover, format: 26 x 34 cm (10.2 x 13.4 in.), 344 pp.
€ 39.99 / $ 49.99 / £ 29.99 / ¥ 6.900



"If Bettie Page is the queen of pin-ups, this TASCHEN collection makes the case for Bill Ward as her royal consort."

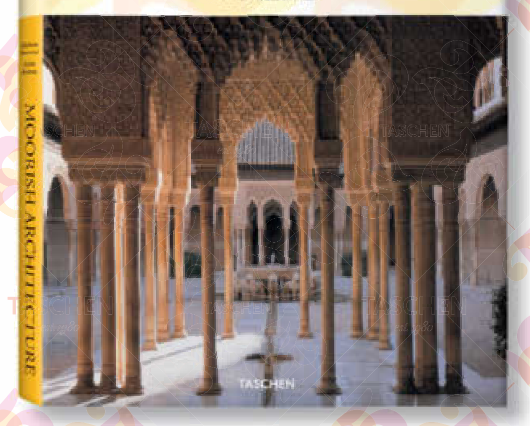
—PLAYBOY, *New York*

For fans of big, natural tits, it's a real joy." —RAZZLE MAGAZINE, *London*



"A complex picture of architecture, furniture design and craftsmanship with their corresponding approaches to artistic revitalisation." —PERSPECTIVE, *Belfast*

ART NOUVEAU
Klaus-Jürgen Sembach



MOORISH ARCHITECTURE
Marianne Barrucand / Achim Bednorz

"Moorish Architecture *is well written, lavishly produced and worthy of its beautiful artistic subjects."*
—THE ARCHITECTURAL REVIEW, *London*

TASC



25th ann

EXPRESSIONISM
Dietmar Elger

"I make use of painting to render thoughts visible."
— RENÉ MAGRITTE



MAGRITTE
Jacques Meuris

 "Your 25th Anniversary series is excellent—good quality, hardback books at the same



SCHIELE
Wolfgang Georg Fischer

"What makes The Magic Mirror *different from other books on Escher is the energy that has gone into explaining his work in simple terms."*

—EL CRONISTA, *Buenos Aires*

M.C. ESCHER
Bruno Ernst

"Like Hieronymus Bosch, like Pieter Bruegel, Giger mercilessly shows us the anabolism and catabolism of our realities."

—TIMOTHY LEARY, *United States*

WWW HR GIGER COM

price as a magazine. They make a great collection!" *—John Chapman, United Kingdom, on taschen.com*



"This 'guide' offers great insight into, and a clear overview of the most significant architectural talents and achievements out there."

—KULTUREFLASH, LONDON

ARCHITECTURE NOW! VOL. 2
Philip Jodidio
Hardcover, format: 17.1 x 21.7 cm (6.7 x 8.5 in.), 352 pp.

"What could be more valuable than this first panoramic vision of a world till then utterly unknown?"

—FIGARO LITTÉRAIRE, *Paris*

DESCRIPTION DE L'EGYPTE
Gilles Néret
Softcover, format: 14 x 19.5 cm (5.5 x 7.7 in.), 752 pp.

"Paris Interiors *is a superbly illustrated book, depicting some of the capital's gloriously imaginative houses and apartments, belonging to actors, artists and designers."*

—EVENING STANDARD MAGAZINE, *London*

PARIS INTERIOR
Lisa Lovatt-Smith
Flexi-cover, format: 24 x 31.6 cm (9.4 x 12.4 in.), 320 pp.

 "Hola TASCHEN!! Estoy super contenta con esta promoción de los 25 años de TASCHEN.



2 volumes 740 pages in a slipcase

PICASSO
Ed. Ingo F. Walther / Carsten-Peter Warncke
Softcover, 2 vol. in a slipcase, format: 19.6 x 25.8 cm (7.7 x 10.2 in.), 740 pp.

"The definitive introduction to the scope and range of Picasso's work." —THE TIMES, *London*



CHEN

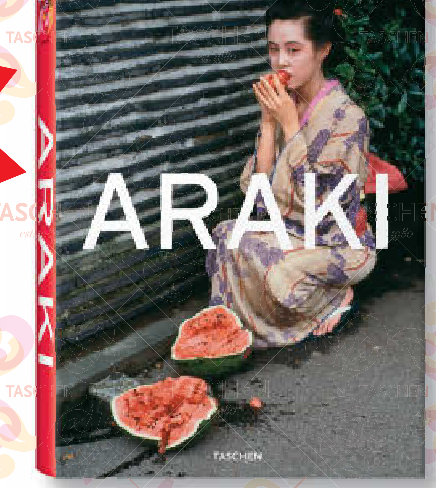
niversary!

"Is yet another reprint of the Hortus Eystettensis *justified? Yes! Given the scholarship and quality of the reproductions, this book is a bargain. It should find its way to many a library and coffee table, where it will hardly ever gather dust."*

—CHICAGO BOTANIC GARDEN, *Chicago*

THE BOOK OF PLANTS. THE COMPLETE PLATES
Klaus Walter Littger / Werner Dressendörfer
Hardcover, format: 27.3 x 33 cm (10.7 x 13 in.), 444 pp.

ONLY
€ 49.99
$ 59.99/£ 39.99
¥ 8.900



ARAKI
Jérôme Sans
Hardcover, slipcase, format: 20 x 29 cm (7.9 x 11.4 in.), 560 pp.

Suerte a todos y sigamos festejando este aniversario!!" —*Cecilia Jones, Argentina, on taschen.com*

"TASCHEN, the provocative art book publishing house that doesn't so much make books as perform them, has opened its own store in SoHo. Designed by Philippe Starck, it's a glowing, groovy tube of a place, with trippy, Peter Max-like wall murals painted by Beatriz Milhazes, and floating bookshelves that sprout from concrete stalks and have video monitors along the top."

—NEW YORK TIMES, *New York*



All photos TASCHEN Store New York © Don Freeman. Design Philippe Starck, Artwork Beatriz Milhazes

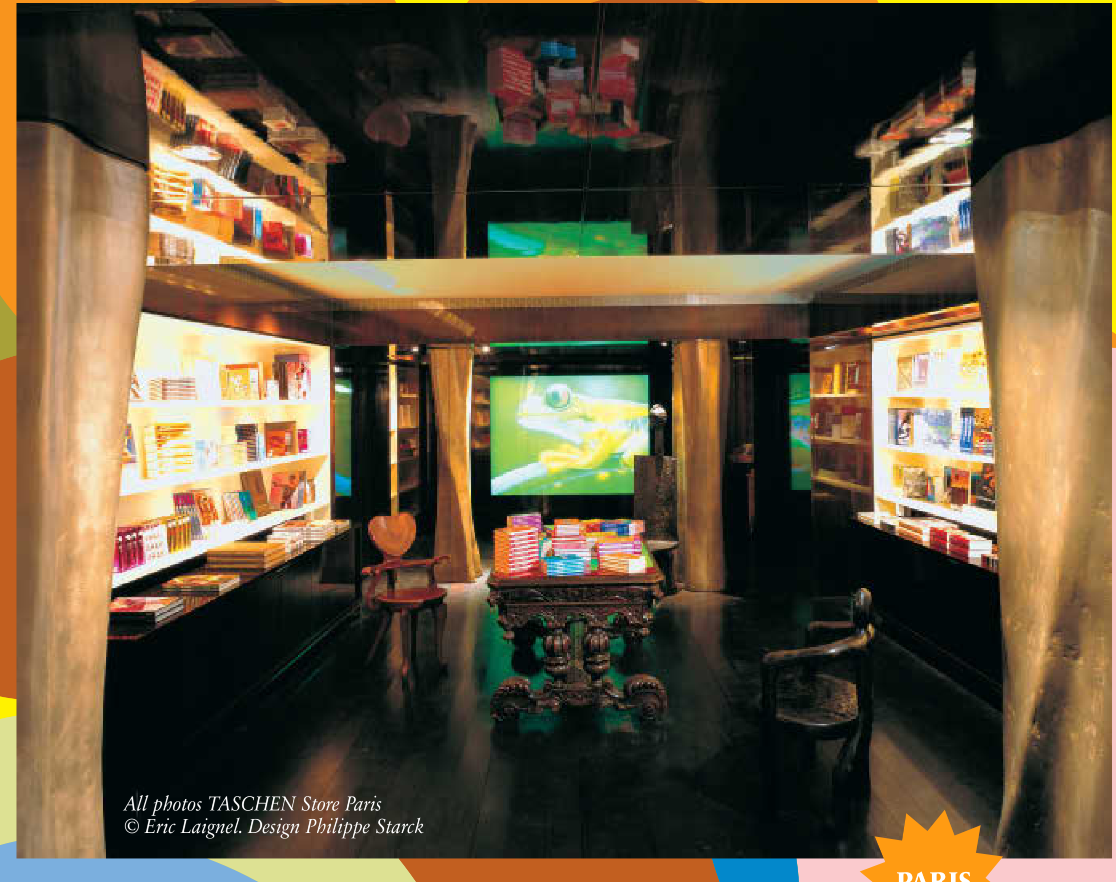
NEW YORK



Text: Alison Castle, Paris
Design: Sense/Net, Andy Disl & Birgit Reber, Cologne
Coordination: Annick Volk, Cologne
Production: Tina Ciborowius, Claudia Frey, Cologne
Directed and produced by Benedikt Taschen
Printed in Germany, ISBN 978–3–8228–5342–9

"TASCHEN has taken a different route to attract target punters to its standalone stores. All

k,



All photos TASCHEN Store Paris
© Eric Laignel. Design Philippe Starck

PARIS





Warehouse Sale!

Thousands of slightly damaged and display copies on sale at bargain basement prices, 50-75% off for 3 days only: in Cologne, Los Angeles, New York and Paris: June 21–23, 2007
For details please visit *www.taschen.com*.

> *"...the most exquisite books on the planet."*
> — WALLPAPER*, *London*

OFFICES

TASCHEN America
6671 Sunset Boulevard, Suite 1508, USA–Los Angeles, CA 90028
Tel: +1-323-463 4441
Fax: +1-323-463 4442
contact-us@taschen.com

TASCHEN Deutschland
Hohenzollernring 53, D–50672 Köln
Tel: +49-221-201 80 170
Fax: +49-221-201 80 42
contact-d@taschen.com

TASCHEN España
c/ Víctor Hugo, 1°-2° dcha., E–28004 Madrid
Tel: +34-91-360 50 63
Fax: +34-91-360 50 64
contact-e@taschen.com

TASCHEN France
82, rue Mazarine, F–75006 Paris
Tel: +33-1-40 51 70 93
Fax: +33-1-43 26 73 80
contact-f@taschen.com

TASCHEN Hong Kong
27/F, The Workst@tion, 43 Lyndhurst Terrace, HK–Central Hong Kong
Tel: +852 25448018
Fax: +852 25448012
contact-hk@taschen.com

TASCHEN Japan
Atelier Ark Building, 5-11-23 Minami Aoyama, Minato-ku, Tokyo, 107-0062, Japan,
Tel: +81-3-5778-3000
Fax: +81-3-5778-3030
contact-j@taschen.com

TASCHEN UK
5th Floor, 1 Heathcock Court, 415 Strand, GB–London WC2R 0NS
Tel: +44-20-7845 8585
Fax: +44-20-7836 3696
contact-uk@taschen.com

HEADQUARTERS

TASCHEN GmbH
Hohenzollernring 53, D–50672 Köln
Tel: +49-221-20 18 00
Fax: +49-221-25 49 19
contact@taschen.com

STORES

Cologne
Hohenzollernring 28, D–50672 Köln
Tel: +49-221-257 33 04
Fax: +49-221-25 49 68
store-koeln@taschen.com

Los Angeles
354 North Beverly Drive, USA–Beverly Hills, CA 90210
Tel: +1-310-274 4300
Fax: +1-310-274 4040
store-la@taschen.com

New York
107 Greene Street, USA–New York, NY 10012
Tel: +1-212-226 2212
Fax: +1-212-226 2218
store-ny@taschen.com

Paris
2, rue de Buci, F–75006 Paris
Tel: +33-1-40 51 79 22
Fax: +33-1-43 26 73 80
store-paris@taschen.com

designed by Philippe Starck, they are more like upmarket fashion boutiques." —DESIGN WEEK, *London*

"Her whole body and whole gestalt is so amazing. She was the real thing and not being seen, not being recognized. A true Amazon." —ROBERT CRUMB



Hidden in one copy randomly selected from the entire print run is this ticket.

Vanessa del Rio: Fifty years of slightly slutty behavior

In this sumptuous over-sized volume, TASCHEN celebrates a remarkably candid, confident and exuberantly sexual woman.
See page 46.